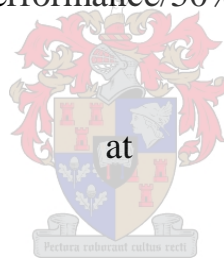


A History of the Endler Hall as Cultural Space

by
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ABSTRACT

The Endler Hall has emerged as a prestigious concert hall with remarkable acoustics. Although it functions primarily as an academic facility of the Stellenbosch University Music Department, it has, since its creation in 1978, become a significant cultural space. The Music Department's origins date back to 1905 and it is within this history that the Endler Hall finds its context. The hall represents the aspirations of several generations of academics and musicians, and it is still being used to express the aspirations of present generations.

This research study begins by evaluating the history of the Stellenbosch Music Department. By assessing the paradigms of the institution's leaders, as well as their contributions made to the areas of teaching, performance, and research, the study will further discover how the value for Western classical music was lived out. The research focuses considerable attention towards Richard Behrens and the process by which he planned the Endler Hall and the building in which it is situated.

The research accounts for the apartheid government that existed in South Africa, and attempts to record the extent to which the Music Department, the Endler Hall, and staff and students – were influenced.

The penultimate chapter of the study examines the cultural relevance and significance of the Endler Hall, through factors such as acoustics, aesthetics, community music, education, the Stellenbosch International Chamber Music Festival, and issues concerning technological improvements and concert programming.

A common theme that weaves its way through the study exists as what has been labelled, the "silent narrative". In this way the research has aspired to advocate or propose what *could* have been. For example, what kinds of music could have been performed in the Endler? What kind of facility would the Endler Hall have been if it were built by people with different aspirations and in a different time? And how do these questions elicit a response that will determine the decisions of today?

OPSOMMING

Die Endlersaal het na vore gekom as 'n gesogte konsertsaal met merkwaardige akoestiek. Alhoewel dit hoofsaaklik funksioneer as 'n akademiese fasiliteit van die Universiteit van Stellenbosch se Departement Musiek, het dit, sedert sy ontstaan in 1978, 'n betekenisvolle kulturele ruimte geword. Die Departement Musiek se oorsprong dateer terug na 1905 en binne hierdie geskiedenis vind die Endlersaal sy konteks. Die saal verteenwoordig die aspirasies van verskeie generasies van akademici en musikante, en tans word die aspirasies van die huidige geslag daarin uitgeleef.

Hierdie studie begin met die evaluering van die geskiedenis van die Musiekdepartement. Die verwysingsveld van die instelling se leiers word ondersoek, sowel as hul bydraes tot die gebied van onderrig, uitvoering, en navorsing. Die studie bring verdere inligting na vore omtrent die waarde wat Westerse klassieke musiek vir die betrokkenes ingehou het en hoe dit uitgeleef is. Die navorsing gee heelwat aandag aan Richard Behrens en die beplanningsproses vir die bou van die Endlersaal en die gebou waarvan dit 'n deel is.

Die navorsing gee aandag aan die apartheidsregering wat in Suid-Afrika aan die bewind was en poog om op te teken tot watter mate die Departement Musiek, die Endlersaal, personeel en studente daardeur beïnvloed is.

Die voorlaaste hoofstuk van die studie ondersoek die kulturele relevansie en betekenis van die Endlersaal, deur middel van faktore soos akoestiek, estetika, gemeenskapsmusiek, onderwys, die Stellenbosch Internasionale Kamermusiekfees en kwessies rakende tegnologiese verbeterings en konsertprogrammering.

'n Tema wat deurgaans in die studie voorkom, word "the silent narrative" genoem. Op hierdie manier streef die navorsing daarna om voor te stel *wat kon gebeur het*. Byvoorbeeld, watter soorte musiek kon andersins in die Endlersaal uitgevoer geword het? Watter soort fasiliteit sou die Endlersaal gewees het, as dit deur mense met verskillende aspirasies en in 'n ander tyd gebou was? En hoe ontlok hierdie vrae reaksies, wat die besluite van vandag sal bepaal?

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CHAPTER ONE

Introduction to the Study

1.1 Introduction

The Endler Hall is a concert hall that is situated within the Music Department of Stellenbosch University, South Africa. The Music Department has since its origin in 1905, operated primarily as a Conservatorium for Western Classical Music. Built along with the New Conservatorium building in 1978, the Endler has emerged as a culturally significant space that represents both the Music Department and the university. The study will review the history of the department in an effort to glean the aspirations and paradigms that led to the construction of the Endler Hall. Professor Behrens and his contribution to the Music Department will be given special attention, as he pioneered the planning of the new building (including the Endler Hall). During the last three decades since its existence, the Endler has fulfilled a variety of purposes and functions, while simultaneously finding its relevance and efficacy during politically uncertain times.

The context within which this research was conducted was a faculty-wide research project on the intellectual history of the Faculty of Arts and Social Sciences initiated by the Dean, Prof. Johan Hattingh when he came into office three years ago. The fact that the present faculty building was erected on ground from which a part of the "Coloured" community of Stellenbosch had been forcibly removed in the 1960s and that the Department of Social Anthropology literally found real skeletons in their cupboards – dating back to a time when the department "Volkekunde" must have engaged in what was, according to Nazi jargon, "Rassenkunde" – raised the question: what other stories are waiting to be told? What was the contribution of the other departments to the intellectual history of the faculty? More particularly: how does the Department of Music fit into this history? The history of the department has been the topic of research before (e.g. Behrens 1955, Van Blerk 2005, Grové 2005), in attempts to document the most important dates, facts and contributions by individuals. However, the faculty-wide project calls for another approach. In addition to the documentation of dates, facts and personal contributions it calls for critical engagement with the intellectual and artistic paradigms that drove the founding and further development of the

department and how these are playing themselves out at present. The term "aesthetic aspirations" has been coined to refer to these paradigms.

1.2 Research Objectives

The primary research objective of this study, therefore, is to construct a critical narrative of the history of the Endler Hall. The objectives that fall under this chief objective are aimed towards establishing the Endler Hall and its identity as a cultural space. Because the Endler Hall as such is merely a physical facility, more specifically a concert hall designed for chamber music and located within an academic, tertiary institution – the research objectives are broadened to go beyond the physical limitations of the hall so as to include the people (department staff, students, university employees, and musicians) who have used and are still making use of the Endler Hall and the ideas with which they have done or are doing so.

The first objective is addressed by following the history of the Music Department, examining the founders and subsequent department chairs up to 1998, and looking critically at their artistic aspirations and the paradigms these convey. A subsequent objective is to assess the generations that preceded the building of the Endler Hall, the extent to which they had cultivated a concert life that would continue to develop within the new facilities and to what extent the Endler Hall could also be seen to fulfil the ideals of these generations. In that sense the Endler Hall could be the vantage point from which to look at the period before 1978 as well as to the period thereafter. More specifically, the Endler Hall, since its inauguration in 1978, has been taken as the symbolic vantage point from which the aesthetic aspirations of the department are reviewed, by interpreting the hall as the realization of aspirations that go back to the beginnings of the department in 1905 and to examine these aspirations in their present form. This is intended as an innovative methodological strategy that makes the critical engagement possible, which was mentioned above. To reiterate: it is in this context that the term "intellectual history" has been broadened to encompass the concept "aesthetic aspirations". For the same reasons the term "cultural space" was coined to indicate that the investigation is much more than merely a description of the properties and history of the Endler as just another fine concert hall.

The study then aims to engage critically with the activities of the Music Department specifically during the era of Apartheid. In order to account for the history of exclusion that has to be a part of the historical narrative that is created about the department, the term "silent

narrative" has been conceived. The objective of the "silent narrative" is to represent the "other side of the coin", giving expression to what *could* have been, but was not. It is hoped that this is an innovative way to realise the quest for critical engagement. The final objective of the study is to investigate the Endler's recent expansions in function and cultural significance.

1.3 Research Methodology

A qualitative research approach was adopted throughout the study. As the author was a student of the Stellenbosch Music Department, the data collection process was completed "in the field". Archival research provided a substantial portion of the primary sources needed for the early history of the Endler Hall, as well as the planning made by Richard Behrens. The archive that was used was *the Documentation Centre for Music* (DOMUS), within which the *Konserve Collection* was mainly consulted. The kinds of documents that were consulted included minutes of meetings, memorandums, correspondence letters, architectural and acoustic plans, newspaper clippings, and concert programmes. Other methods of primary sourced data collection included semi-structured interviews with individuals who, in a range of capacities, were connected with the Music Department and Endler Hall. In total, seventeen participants were interviewed. Eleven of these were students and/or staff of the Music Department. The remaining six participants included the architect Gilbert Colyn, plus five international performing artists. The interviews occurred over a time period of three years, and they took place within the Conservatorium Building. Not all participants were directly quoted in this study. The interview participants were selected by the researcher as the research process developed – according to the availability and willingness of participants. Interviews were recorded using a voice recorder, where participants were encouraged to experience the interview as a casual conversation. In this way, participants were able to share quite personal impressions and memories surrounding the Endler Hall and Stellenbosch Music Department. Because the researcher intentionally selected and invited specific participants to be interviewed, the questions were adapted according to each participant's sphere of experience. Ethical principles were followed and adhered to throughout the research process, whereby consent letters were signed by participants during interviews. Participants were informed that they were under no obligation to answer certain questions, the assurance of which was also explicitly stated within the consent letter. The nature of the research requires that the interview participants do not remain anonymous. The data would

lose much of its interest, if for example in the case of renowned performers; their responses were not connected to their names and associated personalities.

While secondary sources were also used for the study, in the form of university magazines, newspapers, catalogues, and journal articles, these were interpreted using an ethnographical approach. Ethnographical methodologies were employed and applied concerning the role of the researcher: fulfilling the dual roles of participant and observer, the researcher collected and interpreted the data from the position of a performing musician of the Endler Hall and a university student of the Stellenbosch Music Department.

Tuchman states that “any social phenomenon must be understood in its historical context. To grasp historical information, one must have a point of view, including an interpretive framework that includes some notion of the “meaning” of history.” (Tuchman, 1998: 226). The historical narrative that gives form to this study has emerged as a result of a desired balance between the subjective interpretation of data and the objective verification of historical facts.

CHAPTER TWO

Literature Study

2.1 Introduction

No research has previously been done exclusively on the history of the Endler Hall. In fact, there exists no substantial study of the Endler as the concert hall of the Stellenbosch University Music Department, let alone a study of the hall as a cultural space.

2.2 Literature Review

The history of the Stellenbosch Music Department in *Konservatorium 1905-2005*, compiled and edited by I.J. Grové, is probably the most comprehensive documentation of the Endler's history and activities to date. A document predating this centenary book is found in the form of a brochure that was written and compiled by Richard Behrens in 1955: *Gedenkblad, uitgegee by geleentheid van die Goue Jubileum van die Konservatorium*. This source was used extensively by Grové. Other literary sources consist of Endler programme brochures, newspaper articles, and archival sources from the *Konservatorium Collection*, found at the Documentation Centre for Music (DOMUS) at the University of Stellenbosch.

Extensive research exists on subjects surrounding the Stellenbosch Music Department, much of which predates the Endler Hall itself. These subjects include histories written on important figures such as F.W. Jannasch, Hans Endler and Maria Fisser. Reino Ottermann completed his D. Phil thesis on Jannasch with *Friedrich Wilhelm Jannasch en sy invloed op die kerkmusiek van die N.G. Kerk* (1971). E. P. Grobbelaar wrote *Die lewe en werke van Hans Endler en sy invloed op die musieklewe van Stellenbosch* (1967). Benita van Blerk wrote her M.Mus thesis about *Maria Fisser as musiekopvoedkundige* (1977) and her D. Phil thesis about *Die musieklewe van Stellenbosch, 1679 tot 1950* (1986). Although these studies provide very informative histories of the contexts of their subjects, their approach represents the intellectual and cultural paradigm of their particular time. This paradigm lacks the degree of critical engagement that is possible today. These studies predate the existence of the Endler Hall, although they do offer a valuable background against which a comprehensive discussion of the Endler Hall can take place.

One such figure who played a part in defining the paradigms that existed in the past was a Dutch musicologist by the name of Jan Bouws (1902-1978). Bouws was considered a pioneer in the area of research on Afrikaans music and the early developments of South African music that emerged from a colonial society. *Die Musieklewe van Stellenbosch: 'n Beknopte Oorsig gebaseer op die Teks van 'n Uitstalling en Lesings gedurende Die Stellenbosse Fees 1998* (1999) was edited by Reino Ottermann. In this small compilation of articles, Izak Grové wrote of Bouws and his unprecedented contribution to South African musicology:

Daar is landwyd gedurende die afgelope eeu geen enkele ander persoon wat op die gebied van die inheemse musieknavoring vermag het wat Bouws, vroeër reeds in Nederland, en dan tussen die jare 1961 en sy dood in 1978 op Stellenbosch, deur suiwer persoonlike interesse en ywer, vermag het nie...In die vorm van meer as 1000 geskifte oor ons musiek –ons is besig met die volledige boekstaving daarvan – en dan veral oor die Stellenbosse komponiste van sy tyd, het hy die minderwaardigheidsopvatting van ons eie musiek die nekslag toegedien (Grové 1998: 45).

Some of Bouws' publications include *Musiek in Suid Africa* (1946); *Die musieklewe van Kaapstad, (1800-1850) en sy verhouding tot die musiekkultuur van Wes-Europa* (1966); *Komponiste van Suid-Afrika* (1971); *Gesiedenis van die musiekonderwys in Suid-Afrika (1652-1902)* (1972).

Bouws therefore made a lasting impact on the intellectual debate and perception of music in South Africa, but it could also be argued that he merely reflected the intellectual and aesthetic paradigms that were prevalent at the time. The study and performance of western classical music in South Africa has been done so from a European perspective. This goes without saying because the art form has its origin in Europe. To a large extent this reflects the colonial origin and heritage of this music, but increasingly it also reflects the aspiration of people who wished to move away from the specifically British colonial ties and to establish a white South African culture in its own right, albeit with a strong European orientation. The literature written about music in South Africa from the late 19th century and into the early 20th century, seems to take this perspective for granted. The generation that birthed the vision and actualisation of the Endler Hall are to some degree representative of these cultural aspirations. Although these ideals contributed in a decisive way to the destructive beliefs and laws that later defined *Apartheid*, they also succeeded in creating a significant local musical culture in which excellence in the area of teaching, research and performance at the Stellenbosch Conservatorium occupied an important place. These ideals and paradigms will be engaged with during this study of the Endler Hall as cultural space.

Information on the physical characteristics of the Endler Hall (such as the acoustics and aesthetics) was largely sourced from interviews conducted with current performers and member of staff that know the hall well.

CHAPTER THREE

A History of the Stellenbosch Music Department

3.1 A Broad Overview

The South African Conservatorium of Music was founded in Stellenbosch in 1905 by five private music teachers. It is the oldest institution for tertiary music education in South Africa. The five music teachers were F.W Jannasch (South African/German), Hans Endler (Austrian), Armin Schniter (Swiss) and two South African sisters, Nancy de Villiers and Elisabeth von Willich. Together they borrowed money from two wine farmers to build the conservatorium. In 1906 the doors were opened to students, and the Conservatorium swiftly developed a reputation throughout South Africa, not only for the music teachers and organists who were trained there, but also as a rich source of art music and culture in the Western Cape (Miszewski, 1978:14). The Conservatorium was then taken over by Stellenbosch University and made a department of the Faculty of Arts and Humanities in 1935. At the time there were 5 fulltime students, with increasing numbers every year. After the degree courses were established in 1944, the number of fulltime students had increased to 83, until in 1957 the need for expanding facilities arose. Four neighbouring houses were then purchased as annexes to the conservatorium. By 1962, it became clear that a new Conservatorium building would have to be built to accommodate the ever growing demand for musical education (Miszewski, 1978:14).

This chapter will look at the leaders of what became the Stellenbosch University Conservatorium. The discussion of the contributions of these individuals and the aspirations they represented will be the foundation upon which the study can assess the intellectual and artistic history of the department, for the purpose of providing a background against which the discourse around the cultural space of the Endler Hall can be placed.

3.2 The Founders of the Institution

Before the South African Conservatorium of Music was formed in 1905, there existed several private music schools. Two of the smaller schools that were established were run by Ms. Martha Wege and P.K. de Villiers, the subjects of which probably included piano instruction

and theory classes. P.K de Villiers is one of a large family of de Villiers who made a significant contribution to classical music in South Africa. P.K de Villiers was an illustrious organ player, teacher and composer (especially of new melodies for psalms and hymns) (Malan, 1979: 353). Hans Endler took over de Villiers' school in 1903 and according to van Blerk, it is highly likely that Wege's school was incorporated into the Conservatorium in 1905 (van Blerk, 2005: 3).

The *Greylock Music Academy* was founded and led by F.W Jannasch in 1900 and he was later assisted by Armin Schniter, a Swiss pianist and teacher (van Blerk, 2005: 3). By 1902 there were 30 female students at the *Academy*, and they had the opportunity to perform frequently in concerts. The programming consisted of popular *drawing-room* vocal solos and piano solos (by composers such as Raff and Chopin) (van Blerk, 2005: 4). In 1904 Ms. Jeanett Thies was appointed as a vocal teacher at the *Academy*, making five members of staff: Jannasch, Schniter, Mrs Thies, Mrs H. Reitz and Connie Berthoud.

The Villiera music school offered mainly piano and voice lessons, taught by Elisabeth von Willich and Nancy de Villiers, respectively. They and their students appeared in concerts that were presented in Stellenbosch as well as other parts of the country, like Mossel Bay, Victoria West and Cape Town (van Blerk, 2005: 6).

Apart from *Greylock* and *Villiera*, the musical activities of Hans Endler formed the third important factor in the establishment of the Conservatorium. Endler arrived in South Africa in 1903 for the purpose of accepting a cello post in Cape Town. He expected to arrive and find an established opera house and chamber music tradition, but to his disappointment, this was not the case (van Blerk, 2005: 6). Determined to form a full scale orchestra, he immediately started a campaign to find students and town residents, whom he could train to play string and wind instruments (van Blerk, 2005: 7). Endler was desperate to recruit students, from wherever he could find them. Grobbelaar describes Endler's inclusive approach:

Met die doel om 'n orkes tot stand to bering, het Endler verskeie instrumente soos Franse horings, trompette, fluite en klarinette aangekoop. Hy het sy voorgenome orkeslede dan ook onderrig in die speel van die genoemde instrumente, en van die dorpsbewoners aangemoedig om van die instrumente te leer bespeel. Van die jongmense is soms uit die straat aangekeer, Endler het hulle na sy ateljee genooi waar hy aan hulle die mooi nuwe blink instrumente vertoon het (Grobbelaar, 1967:50).

Within a year his efforts resulted in what became the *Stellenbosch Orchestra Society*, consisting of a string quartet, a wind band and a symphony orchestra (van Blerk, 2005: 7). The music schools of Jannasch, the de Villier's sisters, and Hans Endler, then combined to form a new entity in 1905 - the South African Conservatorium of Music (van Blerk, 2005: 7). Van Blerk believed that the name was intentionally given by the founders to display the kind of function that the institution would fulfil, namely that of striving to meet the cultural needs of the entire country:

Só het die *South African Conservatorium of Music*, die eerste inrigting van sy soort in Suid-Afrika, in 1905 tot stand gekom. Die benaming dui op 'n voorneme van die inrigting om in 'n kulturele behoefte vir die hele land te voorsien. (van Blerk, 2005: 14).

Jannasch was an amateur architect, and with the help of a builder by the name of Mr Hoffman, he began to draw up plans for the Conservatorium building. The building was designed in a classicist style and completed by December 1905 (van Blerk, 2005: 15).

3.2.1 F.W. Jannasch

Friedrich Wilhelm Jannasch was born on the mission station of Mamre, district of Malmesbury on the 15 October 1853. The son of a Moravian missionary, Jannasch was sent to school in Christiansfeld (now part of Denmark) and according to Malan, the 'strict Christian nature of his education and the apogee of German romanticism were all decisive factors in the formation of his character and were to determine the course of his career' (Malan, 1984:4). At the age of 15 he impressed visiting organist Gustav Mankell of the Swedish Royal Academy of Music, leading to two years of study as a church musician in Stockholm (1869-70) (Malan, 1984: 4). Ottermann notes the strong influence that Mankell had on Jannasch:

Maar die grootste en blywendste indruk van sy studieverblyf in Stockholm sal seker dié van Mankell gewees het, 'n man wat met onvermoeide ywer gewerk het vir die bevordering van tegniese goeie orrelspel en koorsang en veral vir die gebruik van goeie literatuur. Hier het Jannasch kennis gemaak met die musiek van Palestrina en Bach (Ottermann, 1971: 22).

Jannasch then pursued two more years of study in Breslau and Berlin. After spending 10 years as a teacher and organist at the Evangelische Brüdergemeinde in Gnadenfrei, Silesia, he received an invitation from Professor N.J. Hofmeyr of the Stellenbosch Theological Seminary (Malan, 1984: 4). Hofmeyr and his two colleagues, Prof. John Murray and J.H.

Neethling, were closely tied to the foundation of the Stellenbosch Teologiese Kweekskool in 1859, as well as the Stellenbossche Gymnasium in 1866 and the Bloemhof Seminarie in 1875 (Ottermann, 1971: 53). In an effort to shape the youth of the town, Hofmeyr led the establishment of the Christelijke Jongelieden Vereeniging (CJV) in 1874. The three men, ‘het [...] met hul sterk piëtistiese inslag ook omgesien na die geestelike welsyn van die jongmense wat op Stellenbosch aan hul sorg toevertrou was.’ (Ottermann, 1971: 53). The CJV choir and wind band were then created and these developments led to the need for a strong musical intellect to lead the musical youth of Stellenbosch. In Hofmeyr’s opinion, Jannasch was the man for the job.

Upon arriving in Stellenbosch in 1883, Jannasch started up his teaching studio in association with the Bloemhof Girls’ School, but after his student numbers quickly increased, he then started his own independent Music Academy, called the *Greylock Music Academy* (Greylock was a mountain in Massachusetts, where his second wife was born) (Malan, 1984: 4). In addition to his work as a teacher, Jannasch ‘trained and conducted the CJV choir’; conducted the wind band of the Stellenbosch Volunteer Corps; played the organ for the NG congregations from 1887, and in 1902-1903 he acted as adviser on organs for the firm of R. Müller’ in Cape Town’ (Malan, 1984: 4). This range of activities indicates Jannasch’s ‘exceptional capacity for hard work’, but also that he was more than qualified to lead the other co-founders in the establishment of the S.A Conservatorium of Music.

According to Jannasch, the combined efforts of himself, Endler, Schniter, de Villiers and von Willich, and under the united institution of the Conservatorium, the study of music then ‘made rapid progress’ (Jannasch in Grové, 2005: 19). Singing began to play a much more ‘prominent’ role in the education of students, and as the string department came under one head, ‘performances of Oratorios of the great masters on a larger scale became possible.’ (Jannasch in Grové, 2005: 19). Symphonies, chamber music and oratorios were presented ‘under the energetic leadership of Herr Endler.’ (Jannasch in Grové, 2005: 19).

Since the establishment of the S.A. Conservatorium some eighty or ninety organists have been trained, and including those gained at the *Greylock Music Academy*, Teachers’ and Licentiate Diplomas of the University of the Cape of Good Hope have been awarded to 160 students of this Institution. In the training of teachers of music, the Conservatorium has all along taken a prominent place, and it is gratifying to see from reports of examiners that many of these are acquitting themselves of their work with distinction (Jannasch in Grové, 2005: 19).

Jannasch made an enduring impact on the church music of South Africa through the sheer

number of organists and music teachers he produced (Ottermann, 2005: 12), but also through his influence on congregations of the N.G Kerk:

In geheel gesien het Jannasch dus nie net deur sy opleiding van generasies van orreliste vir die N.G. Kerk nie, maar ook en in die besonder deur sy goeie en geesdriftige orrelspel op Stellenbosch en sover weg soos Bulawayo die gemeentes laat hoor hoe goeie orrelspel 'n bate in die erediens kan wees. Daarmee het hy nie net entoesiasme gewek vir die aanskaffing van beter instrumente nie, maar ook – soos reeds van 1883 af op Stellenbosch – hom beywer vir die verbetering van musikale smaak en opheffing van musikale standaarde onder die Afrikaners en by name die lidmate van die N.G. Kerk (Ottermann, 1971: 189).

Malan summarises his lasting legacy in the field of sacred music in the following way:

Through the reconciliation of his own Herrnhuter piety with the spirit of the Afrikaans churches at the turn of the century and after, he was the right man to correspond with Totius and to co-operate actively in realising the ideal of an Afrikaans Psalter; to contribute directly [sic] to the development of Afrikaans sacred music by translating and adapting German sacred choral works and by his own creations; and to found a new conception of organ playing in sacred service through his teaching and exemplary proficiency (Malan, 1984: 5).

But it is telling that Malan then goes a step further when he expresses the opinion that

Jannasch should be credited with the ability to associate himself so closely with the powerful development of Afrikaner nationalism in Stellenbosch that he could pioneer the growth of an Afrikaner musical tradition (Malan, 1985: 5).

Whether Jannasch's role in the rise of Afrikaner nationalism is overstated here or not, it would seem that his German, mission oriented background would have enabled him to maintain a certain distance from the more radical manifestations of this nationalism. What is clear however, is his confident alignment to European cultural and aesthetic ideals and his tireless efforts to find a place for them within the institutions with which he was involved, and more specifically in the Conservatoire that he co-founded. It is certain that his ideas were held in high regard by those who followed in his footsteps and ultimately found their way into the cultural space that is the topic of this study.

Ottermann, in his doctoral thesis on Jannasch, adds another perspective to the aspirations of Afrikaner Nationalism and the role that Stellenbosch University had therein, in his description of the process by which the S.A. Conservatorium was eventually incorporated into the University in 1934. The matter was mentioned in the article "Music at Stellenbosch" found in the *Stellenbosse Student* in 1929:

Another question of vital importance to Stellenbosch, nay to our Afrikaans people in general, is the necessity of a Faculty of Music at our University. Prof. Endler pointed out to me that we were the only University in the country which has no Faculty of Music, the Universities of Cape Town and Witwatersrand both having flourishing establishments. 'The Athens' of Africanderdom is sadly lacking in this respect (Ottermann, 1971: 99).

It seemed that classical music, in its various roles and functions, was regarded as an important vehicle to help uplift the Afrikaans people and to support them in their search for a cultural identity of their own. Although both Jannasch and Endler worked towards this aim, I do not believe it was their primary motivation. Stellenbosch, during the early 20th Century was situated within an English dominated province. The non-English backgrounds of Jannasch and Endler, German and Austrian respectively, made them eminently suited to uplift and establish the identity of the recently defeated Afrikaans speaking people. Did they see Stellenbosch as the 'Athens' of 'Africanderdom'? Perhaps they were less interested in political appearances than in cultivating society's appreciation for and education in music, which at the time naturally had a classical orientation.

Ottermann alludes briefly to the political views held by Jannasch, those revealed by a few letters and the testimonies of family. His nephew, H.W. Jannasch, gives an account of how Jannasch, when visiting Germany in 1898, was put off by the English and their narrow-mindedness – 'beknopptheid' (Ottermann, 1971: 63). During these visits to Europe, Jannasch grew increasingly 'adamant' about his desire to stay the rest of his life in South Africa (Ottermann, 1971: 63). And yet, H.W. Jannasch also claimed that during the Anglo-Boer War, his uncle sided with the English. This loyalty even caused Jannasch to lose contact with his brother (H.W. Jannasch's father), 'wie se simpatieë aan Boerekant gelê het' (Ottermann, 1971: 63). During the First World War, however, his support for the British (both in South Africa and abroad) ceased. A letter written to his brother, Adolf, in Germany, reveals his critical interest in South African politics. Written in 1927, by a retired Jannasch at the age of 74, the letter refers to power struggles between Party leaders, thriving animosity between the Afrikaans and English, and the bias nature of the newspapers (at that time controlled by the South African Party, S.A.P). Jannasch informs Adolf that politics are going well, because the Afrikaans are no longer letting the English tell them what to do, 'die Afrikaner lassen sich nichts mehr von den Engländern vorschreiben' ('The Afrikaners are no longer letting the English tell them what to do') (Jannasch quoted in Ottermann, 1971: 64). Jannasch's view is balanced by the acknowledgement that the newspapers are regulated by the Afrikaans based S.A.P, led by Jan Smuts: 'Zeitungen streuen dem Smuts aber immer Weihrauch' ('The

newspapers are sprinkling incense over Smuts') (Jannasch quoted in Ottermann, 1971: 64). The widely used German expression 'Weihrauch streuten' refers to the symbolic act of covering and sanctifying the sin of a congregation as the Catholic priest releases his incense over the people. Jannasch uses this expression in a somewhat cynical way, suggesting that the glorification of Smuts was misled or insincere, and that the press is attempting to sanctify his ungodliness. Perhaps his derogatory use of a Catholic ritual in his explanation of politics may also reveal his view that the Catholic Church lacked legitimacy or sincerity. Jannasch writes that the newspapers are paying homage to Smuts, but that his brother should not believe what they say, as they are presenting only half of the story: 'Glaubt nur kaum die Hälfte von dem was Ihr hört' ('Don't even believe half of what you hear') (Jannasch quoted in Ottermann, 1971: 64). Jannasch ends his political speculations with the mention of Hertzog (who was later elected Prime Minister in 1929), and that he spoke so convincingly at the 'englische Konferenz' that even the Englishmen there admired his speech: 'so dass selbst hier die stock-englischen ihm Weihrauch streuten' ('The English too are sprinkling incense [over Hertzog]') (Jannasch quoted in Ottermann, 1971: 64). The letter reveals a sharp sense of humor in Jannasch, and also an objective insight into the stark contradictions that can often exist within politics. His remarks suggest an under-current of scepticism and an overall opinion that the plans of man are ultimately futile. And yet, he dedicated his life to music and its education. Perhaps he enjoyed such fruitfulness and productivity, because he was motivated by the belief that he was serving God in his occupation and working towards an eternal purpose. Nonetheless, he had his 'ungodly' prejudices regarding the English. Had Jannasch been alive to witness what Afrikaner nationalism would become, and that a strand of Protestant religion would be taken and used as a foundation for *Apartheid*, I believe he would have doubted the role of his contribution in light of the larger political role that the NG Kerk would play.

Religious differences existed between Jannasch and Endler, the latter being Catholic. These differences perhaps led to other forms of strife. Malan describes the relationship between Jannasch and Endler as somewhat tense and divisive. Although this lack of unity could have hindered their combined contributions, it also intensified the conviction with which they pursued their own artistic goals. Endler is portrayed in Malan's words in the following character comparison:

His endowments of personality, experience and musical talent, seemed to make of him the ideal man to partner the serious Protestant, F.W. Jannasch, in the joint venture to create a significant Afrikaans music centre. But in practice, as it turned out, there could be no whole-hearted co-operation between

two such people: both had strong personalities and their backgrounds, characters and religious convictions were too divergent. Each went his own way. Despite the inevitable clashes, however, they used their respective talents to benefit their common field of activity (Malan, 1982: 18).

3.2.2 Hans Endler

Johann Franz (Hans) Endler was born in 1871 in Neudorf, Mohrau, Austria (Malan, 1982: 18). By the age of eight Endler was already playing violin, and singing (as alto soloist), in liturgical masses and other religious vocal compositions; until in 1884 he received training in cello, viola, double bass and trumpet under military conductor, Ferdinand Czerny, in Sternberg, Lower Austria (Malan, 1982: 18). During his compulsory military service, Endler was a member of the renowned ‘orchestra of the Fourth Mounted Regiment, “Hoch und Deutschmeister”, conducted by Ziehrer’ (Malan, 1982: 18). During these years in Vienna, he enrolled at the State Academy of Music and studied cello, violin and piano, and theoretical subjects (Annas, 2012: 14). He then became a member of the Vienna Philharmonic Orchestra and had the ‘privilege of playing under conductors such as Brahms, Grieg, Richter, Schalk and others’ (Malan, 1982: 18). Annas writes that Endler had the opportunity to perform as cello soloist with the orchestra, further allowing him to form acquaintances with composers and conductors such as ‘Richard and Johann Strauss, Brahms, Bruckner, Grieg and Dvorak’ (Annas, 2012: 15). In 1897 Endler moved to London and spent six years there, ‘occupying a variety of positions, enlarging the scope of his musical experience and acquiring a knowledge of English’ (Malan, 1982: 18).

While in England, Endler befriended a violinist by the name of Karl Metzler. In 1903 Metzler emigrated to South Africa to take up a teaching position in Paarl. When the Mackay Brothers launched their large-scale scheme of establishing a permanent ‘opera orchestra and an active chamber music group’, Metzler made the proposition that Hans Endler be employed for the scheme (Malan, 1982: 19). Three months after receiving Metzler’s invitation letter, Endler arrived in Cape Town only to find that the plans to establish the orchestra were far from being realised, and the chamber music group was ‘disbanded after five or six concerts, due to a lack of public interest’ (Malan, 1982: 19). It was in this time of disillusionment that the opportunity arose for Endler to begin teaching in Stellenbosch. Endler stayed for a brief period with Metzler in Paarl before meeting P.K de Villiers, ‘who offered him an assistantship at his music school in Stellenbosch.’ (Malan, 1982: 19). Endler eventually took on the entire teaching responsibilities after De Villiers settled in Worcester in 1904.

As previously mentioned, the S.A Conservatorium for Music was formed by Endler and the other four founders in 1905. Endler continued to enthuse and educate his students and the town public with his ‘accumulated experience and comprehensive knowledge of the practical

aspects of music' (Malan, 1982: 19). He helped transform the "sleepy" town of Stellenbosch (Endler's word according to Malan) to one educated enough to enjoy his concerts and to grow in musical taste (Malan, 1982: 20). He was passionate about the performing arts, and as early as 1904, he presented the operetta, *Trial by Jury* by Gilbert and Sullivan. He organised a teacher of elocution to present classes at the Conservatorium, as well as training in formal speech, presentation, and theatre education (Hauptfleisch, 2005: 24). These early developments became the foundation of the University's Drama Department (Hauptfleisch, 2005: 24).

In the early days of the Choral and Orchestral Branch of the Conservatorium, the concerts presented by these ensembles were limited in their repertoire (because of the limited skill of the players, namely consisting of students, teachers and town residents). However, Endler still managed to produce concerts of a high quality (van Blerk, 2005: 17). Grobbelaar believes that Endler managed to establish a nationwide reputation for the Conservatorium, 'miskien meer as enigiemand anders' (Grobbelaar, 1967: 73). He would send letters to people of the town, perhaps to Cape Town too, informing the public about concert performances, and placing adverts in magazines and newspapers 'wat hom tot £50 (R100) gekos het.' (Grobbelaar, 1967: 73).

When Jannasch retired from the post as principal of the Conservatorium in 1921, 'to devote his time to teaching and playing the organ', Endler took on this responsibility until the Conservatorium was bought by the University in 1934 (Malan, 1982: 20). Under his direction, the institution was re-shaped, inspired by the model of the Vienna Akademie für Musik und Darstellende Kunst, with the 'introduction of courses in speech, elocution, drama, eurhythmics and painting' (Malan, 1982: 20). He continually organised large concerts and brought the Conservatorium to the attention of the public by repeating these performances in Cape Town. In this regard, he also staged chamber music recitals, invited scholars to give lectures on subjects 'relevant to the students' studies', organised memorial concerts for noteworthy composers, and arranged student concerts, 'with the emphasis in practical work steadily on high standards.' (Malan, 1982: 20).

When the South African Union was founded in 1910, Afrikaans was given official status. Endler composed *Wiegeliëdjie*, which was sung by then famous Dolly de Villiers at Paul Kruger's anniversary in 1925 in Pretoria (Annas, 2012: 19). He also composed the first operetta in Afrikaans *Pa se Dogter* (Libretto by Walter Spiethoff), which premiered in June

1935. Endler translated and conducted Haydn's Creation Oratorio to *Die Skepping*, which was performed by members of the Conservatorium Orchestra and of the Cape Town Symphony Orchestra (CTSO) in the new Stellenbosch City Hall in 1941 (Annas, 2012: 19). This performance was recorded and broadcasted by the South African Broadcasting Corporation (SABC). In 1943 Endler conducted Handel's *Messiah* in Afrikaans and in 1945 he conducted Haydn's *The Seasons* in Afrikaans (*Die Jaargetye*) (Annas, 2012: 20). Fritz Stegmann wrote of Endler's *Die Jaargetye* in *Die Matie*: 'Herr Endler is 'n skakel met die Wenen van die verlede, die Wenen van Brahms en Johann Strauss. Wat hy vir ons Afrikaanse musieklewe beteken kan nie genoeg waardeur word nie' (Stegmann in Annas, 2012: 20).

Upon visiting his home country in 1908, Endler was bestowed the rare honor of being knighted by the Kaizer Franz Joseph, for his outstanding cultural contribution abroad (van Blerk, 2005: 16).

Endler died of liver cancer on 30 June 1947. The funeral was held at the Stellenbosch Catholic Church (where Endler served as organist for many years) (Grobelaar, 1967: 144). Grobelaar, in his concluding chapter about Endler's life and work, compiled letters by students and friends that were written after Endler's death. One person wrote:

Ons was so gewoond aan ons steeds opgeruimde ou vriend, dat ons dit amper vanselfsprekend aangeneem het dat Mnr. Endler maar altyd in ons midde sou wees; hy was soos 'n ou familie-erfstuk; ons is nie altyd bewus van sy teenwoordigheid nie, maar waat hy is, daar is ons tuiste (Grobelaar, 1967: 144).

This tribute to Endler is quite extraordinary in light of what now exists as the Endler Hall. As Annas puts it, his name is 'immortalized' on concert tickets, programmes, and on the tongues of countless people from all walks of life. His presence is ever there, and will be for generations to come in the space that is the Endler Concert Hall.

As to Endler's active alignment to Afrikaans nationalism, his background and personality may have represented nationalistic ideals, beyond his explicit intentions. The Afrikaans community did however esteem him as a leader and perhaps attributed more political status to his character than what he may have expected. Annas explains that at the start of the First World War, most Germans who lived in South Africa were at that time captured and imprisoned. The fortunate ones were put under house arrest. Some of these men listed by Annas were Georg Wilhelm Wagener and Erich Meyer (Annas, 2012: 17). Endler was protected from this fate through the intervention of a Member of Parliament in Stellenbosch,

John X. Merriman (Annas, 2012: 17). He was not taken into captivity despite being an Austrian in South Africa since the beginning of the war. He also had a reputation for being an Austrian musician, endorsed by both his skill and appearance: ‘sich nicht nur durch seine Musik, sondern auch durch sein Aussehen als Österreicher gab’ (Annas, 2012: 17). A cartoon from the year 1909 portrayed Endler with a moustache, in a military uniform, holding a sword, and with the following text: *‘This is not the German Emperor, but a portrait of Mr. Endler in a uniform of a Knight of the Order of Francis Joseph’* (Annas, 2012: 18).

At the time that Endler arrived in South Africa in 1903, the Boer War had just ended. Thousands of Boers had died in British concentration camps and the country was still in turmoil. Although Emperor Franz Joseph, along with other representatives of the Dual Monarchy, had expressed their support for England, there were also Austrians who took the side of the Boers. Annas mentions one such person, ‘Count Adalbert Sternberg, who first posed as a war correspondent, but in fact served as a military advisor to the Boers in South Africa’ (Translated from Annas, 2012: 18). According to Annas, the public opinion of Vienna favoured the Boers in South Africa, so much so that ‘Würstelständen’ started selling what were called ‘Burenwurst’ - as a sign of solidarity (Annas, 2012: 18). This is where the German sausage ‘Burenwurst’ had its origin (Annas, 2012: 18).

When Endler came through England en route to South Africa, he found an English government at the Cape of Good Hope. All official documents were produced in the language, and subsequently the concert programmes were as well. Annas refers to Grobbelaar’s research in his conclusion about Endler’s contribution to the Afrikaner culture and identity: ‘Only a few weeks before the beginning of the First World War, a concert was offered all in Dutch for the first time in Stellenbosch, involving Endler and his wife. For the Afrikaans or Dutch-speaking population in the Cape Province, this was a step towards breaking away from the dominance of the English’ (Translated from Annas, 2012: 19).

Both Jannasch and Endler worked towards the cultural upliftment of the students and community of Afrikaans speaking people. For them it seemed evident that they should draw from the rich European classical tradition from which they were trained, using this background to enrich the existing Afrikaans culture with translations of standard German repertoire. It goes without saying that the leading figures in Cape Town also transferred their cultural experience in this way. In a colonial environment such as the Western Cape during the first two decades of the 20th century (as well as the paradigms that accompanied such a

context), it could hardly be otherwise. The discussion regarding Afrikaner nationalism and the foundation it became for the destructive expressions of *Apartheid*, will be further explored in chapter five.

3.3 Directors of the Stellenbosch Music Department

3.3.1 Maria Fismer

Maria Fismer, daughter of one of the founders, Elisabeth von Willich (who in turn was the daughter of the well-known Jan ‘Orrelis’ de Villiers of Paarl), was given the example of what it meant to be a determined and industrious, working woman. She was among the first music students of the S.A Conservatorium in 1905, and by the time she was eighteen years old, she ‘had obtained all the certificates for piano and organ playing available at the time’ (Malan, 1982: 68). In 1934 the University of Stellenbosch bought the Conservatorium from Hans Endler and invited Fismer to join the staff in 1935 (Malan, 1982: 68). She became a member of staff there in 1935 (van Blerk, 2005: 27). Taking up Jannasch’s position in 1937, she was also promoted to professor, making her the second professor of music in South Africa (after Prof. W.H. Bell of the Cape Town College of Music) as well as being one of the first of two female professors at Stellenbosch University (van Blerk, 2005: 30). She received an honorary medal (1952) by the Suid-Afrikaanse Akademie vir Wetenskap en Kuns and the University of Stellenbosch conferred on her an honorary doctorate in music (1951) (Malan, 1982: 68).

Fismer is remembered and revered for her legacy as a pedagogue and leader. Many of the main courses of the Conservatorium’s curriculum were introduced by her during her time, and like Jannasch and Endler, she wanted to promote classical music on a national level. Her thorough and systematic approach was at times mistaken for a preoccupation with exams/qualifications, ‘Sy is soms deur oningeligtes van eksamenbeheptheid beskuldig’ (van Blerk, 2005: 31). As well as producing some of the country’s finest musicians and pedagogues of the time, she was also acknowledged for managing to stabilise the Conservatorium to the point where it could function as an economically sustainable institution: ‘die konservatorium, wat weens ekonomiese en ander redes besig was om ten gronde te gaan, binne ‘n paar jaar in ‘n vooruitstrewende inrigting te omskep.’ (van Blerk, 2005: 31). Malan summarises her contribution in the context of her predecessors: ‘While Jannasch and Endler were the pioneers who provided the conditions for establishing a

musical centre, Maria Fismer consolidated their work within the framework of the University.’ (Malan, 1982: 68).

Fismer’s strength of character and her professionalism must have made her a strong role model for her female students in what would have been a male dominated environment. Even today it is a formidable feat for women to achieve professorship, so it is quite remarkable that Fismer succeeded in breaking through the gender threshold during the late 1930s.

3.3.2 George van der Spuy

George van der Spuy was the first student to graduate with a B.Mus (1947) and later the first also to get his M.Mus degree (1952) from the University of Stellenbosch Conservatorium (Oosthuizen, 2005: 33). Van der Spuy also spent time studying singing under Lotte Lehmann and Schuch Tovini at the Mozarteum in Salzburg, in 1964 and 1971 (Malan, 1986: 412). As a lecturer at the Conservatorium, he was very involved in international congresses and summer schools. Two of his best singing students, Manuel Escorcio (1976) and Deon van der Walt (1981) attended summer schools at the Mozarteum, Salzburg. Van der Spuy’s students continued to make an impression at these kinds of institutions, building the Stellenbosch Conservatorium’s reputation abroad and showcasing the calibre of its staff, ‘Om 1982 is hy genooi om tydens die 52ste Internasionale Sommerakademie in Salzburg meesterklasse aan te bied’ (Oosthuizen, 2005: 33).

Apart from his lecturing obligations, van der Spuy was the organist for the N.G Gemeentes Stellenbosch (1945-1955) and Stellenbosch-Wes (1961-68), as well as being an examiner for the University of South Africa’s (UNISA) performance examinations (Oosthuizen, 2005: 34).

From 1952 to 1960 van der Spuy was appointed Director of the Stellenbosch Conservatorium. According to Magdalena Oosthuizen (a past student and Senior lecturer of voice at the Conservatorium), van der Spuy’s greatest contribution to music was in the area of pedagogy. He produced many excellent vocal students, those of which have one prizes and enjoyed professional careers both locally and internationally (Oosthuizen, 2005: 34). Chris Lamprecht, the professors Swanepoel and Potgieter, Joy van Niekerk, Bernhard de Clerk and as mentioned above, Manuel Escorcio are among those whom he ‘helped to become prominent in the musical world’ (Malan, 1986: 412).

3.3.3 Reino Ottermann

Reino Ottermann's association with the Stellenbosch Music Department began as a student in 1955. After being awarded a DAAD grant he became an exchange student at the Staatliche Hochschule in Frankfurt am Main for a year (1960-61). Here he received advanced instruction in organ, harpsichord, and attended lectures in music history, hymnology, harmony and counterpoint (Malan, 1984: 374). In 1961 he returned to South Africa to accept an organ lecturing post at the Stellenbosch Music Department, a position he held for four years until becoming a lecturer in theoretical subjects. Ottermann received a M. Mus. in 1963, under the supervision of Dr Jan Bouws, writing about the musical practice at the Lutheran Church in Strand Street, Cape Town, the second oldest church in South Africa. Bouws had a significant influence on Ottermann's musicological development (Malan, 1984: 374). Ottermann then spent another year in Germany, Berlin (1968-69), where he studied 'musicology under Carl Dahlhaus at the Technical University, counterpoint under Ernst Pepping at Spandau and liturgy, hymnology and contemporary music at the Musikhochschule in the same city' (Malan, 1984: 374). In hymnology he attended lectures by Oskar Söhngen. After completing his D. Phil degree under Bouws in 1971, Ottermann was promoted to Senior Lecturer until in 1978 he became the first Professor of musicology at the University of Stellenbosch (Ottermann, 2005: 43). Ottermann took on the job of director (1988-98) after Richard Behrens (Behrens' contribution will be discussed in the next chapter). As well as acting as supervisor for over seven doctoral students, Ottermann examined many postgraduate dissertations and published over thirty titles (both academic and popular publications) (Ottermann, 2005: 43). Like Jannasch before him, Ottermann was extensively involved in ecclesiastical affairs: being chairman of the Synod of the Cape Lutheran Church and chairman of the Commission for Liturgy and Church Music of the Federation of Evangelical Lutheran Churches in Southern Africa. He was president of the SASMT (South African Society of Music Teachers) in 1977, a faculty member of the Suid-Afrikaanse Akademie vir Wetenskap en Kuns, and has served as a member of the Internationale Gesellschaft für Musikforschung, and the Internationale Arbeitsgemeinschaft für Hymnologie (Malan, 1984: 374; Ottermann, 2005:44). He also became the first vice-chairman of the Musicological Society of South Africa when its executive committee was elected in 1980.

His unique contribution to the Stellenbosch Conservatorium includes extending areas of teaching to wider ranges of instruments, ensuring that students could receive instruction in all instruments of the symphony orchestra (Ottermann, 2005: 44). Being a musicologist himself,

he worked hard to establish the musicology section of the Department, continuing and building upon Dr Bouws' legacy and bringing the discipline to a level equivalent to other academic subjects offered by the Art's Faculty. Bouws's legacy as well as his own training in Germany ensured Ottermann's firm footing in the continental European musicology. This is the tradition that he conveyed to his younger colleagues and students. During his time he also took an active part in the growth and extension of the department's music library (Ottermann, 2005: 44).

3.4 Teaching and Research

In as early as 1903, Victoria College (what later became the University of Stellenbosch) was interested in establishing a lectureship in music history. In 1909 the post was instituted and Jannasch was appointed for the job. At the time, subjects concerning the theory of music were a strong focus of the curriculum, namely subjects like counterpoint, music analysis, aural training, etc. Courses in music history would ideally involve the cultural development of styles, musicians and composers, the socio-political context in which music was composed, and all matters relating to the history of classical music. The kind of lessons that Jannasch was supposed to present were to be more historical than theoretical, with the view that these courses would assist in the cultural education of future generations of teachers (Ottermann, 1971: 101). The Conservatorium had existed for about four years by this time, so these music history classes would have served more as musical appreciation classes as part of the training curriculum for school teachers.

By 1917 the possibility of incorporating the Conservatorium into the University was being considered (although as previously mentioned, this only occurred in 1934). At this time the Conservatorium's course curriculum was modelled on the British system. This system or approach emphasised the study of music in all its various facets: practical, theoretical, and historical. The focus however, still tended more towards the practical subjects. This approach imitates the Conservatories of Continental Europe.

In 1920 the University committee again proposed that a professorship be established whereby musicological studies could be prioritised. Ottermann describes the outcome of these attempts and the lasting consequences thereof:

Volgens my mening is hierdie plan om naas die Konservatorium (egter wel soos tans as department van die Fakulteit van Lettere en Wysbegeerte) 'n leerstoel vir Musiekwetenskap in die Fakulteit in te rig, nog altyd die aangewese oplossing. Daarmee sou die beste aspekte van sowel die Europese as die Britse stelsel oorgeneem kan word. Die feit dat die plan van 1920 weens 'n tekort aan fondse laat vaar moes word, het 'n belangrike ontwikkeling op die gebied van hoër musiekopleiding in Suid-Afrika verongeluk. Toe daar in 1934 besluit is om die Konservatorium oor te neem en in te skakel by die Fakulteit van Lettere en Wysbegeerte, is daar gedeeltelik weer na die plan van 1916/1917 teruggekeer en die nadele van hierdie Britse stelsel is tot vandag toe nog duidelik aanwesig. Dieselfde patroon is deur feitlik alle ander Suid-Afrikaanse universiteite gevolg met die resultaat dat die musiekwetenskap in Suid-Afrika relatief onderontwikkel gebly het, in elk geval vergeleke met Europese en Amerikaanse universiteite en, meer onlangs, ook met sekere Britse universiteite (Ottermann, 1971: 101-102).

Musicology and its research only began to be established at the Conservatorium in 1960, with the appointment of Jan Bouws as lecturer in musicology and palaeography. Bouws (1902-1978) was born, raised and educated in Holland, receiving his musicological training at the University of Amsterdam under K. Ph. Bernet Kempers and Jos. Smits van Waesberghe (Lüdemann, 2005: 104). Before accepting the post in Stellenbosch, Bouws' interest in South African music history (particularly Afrikaans folk music) had resulted in two publications, those of which occurred even before he arrived in South Africa for the first time (Lüdemann, 2005: 104). He became the first person to receive a D.Phil degree in Musicology at the University of Stellenbosch (his thesis was entitled *Die musieklewe van Kaapstad, (1800-1850) en sy verhouding tot die musiekkultuur van Wes-Europa.*) The title of this dissertation clearly shows Bouws's strong interest in the musical links between the Cape and Europe. Lüdemann describes Bouws as being one of the pioneers of South African musicology. Following his doctoral thesis, Bouws' prolific research output was diverse, including an interest in Afrikaans folk song and the music of the slaves and their descendants. Lüdemann describes the range of his contribution:

'n Groot aantal verdere publikasies oor verskeie aspekte van die Suid-Afrikaanse musiekgeskiedenis, plaaslike komponiste en oor die volkslied – beide akademies en populêr – het gevolg. Sy bydraes beslaan altesaam byna 'n duisend verifieerbare items, insluitende elf boeke, drie hoofstukke in boeke, veertig artikels van 'n spesifiek musiekwetenskaplike aard, meer as sewentig bydraes van 'n meer algemeen kultuurwetenskaplike aard, en net soveel populêr wetenskaplike artikels, boekbesprekings en koerantartikels sowel as nagenoeg tagtig bydraes tot ensiklopedieë (Lüdemann, 2005: 104).

Bouws' enthusiasm and passion for research was inevitably transferred onto his students. Reino Ottermann was one such student who was able to build upon Bouws' legacy. Ottermann became the first musicologist to be chair of the Stellenbosch Music Department. In this position he was able to prioritise a culture of research accordingly. Ottermann was also responsible for the Conservatorium's attainment of the Michael Scott Collection. This collection

contains valuable early issues of sheet music and historical works. Other collections that were brought to the music library included documents, manuscripts, books and compositions by musicians such as F.W. Jannasch, Albert Coates, Walter Swanson, Rosa Nepgen, Arnold van Wyk and Olaf Andresen, ‘asook die korrespondensie tussen wyle Frits Stegmann en talle toonaangewende buitelandse musici (o.a. Schönberg en Strawinski)’ (Lüdemann, 2005: 105). These efforts reveal that Ottermann and his colleagues began to realise the value of South African collections as rich and potential sources of musicological scholarship. The letters and manuscripts of the likes of Bach and Beethoven, concealed in the vaults of European archives, did not have to be the scholarly desire of South African musicologists.

Izak Grové continued with the work of developing musicological research at the Music Department. He trained in Bloemfontein with Jacobus Kloppers and later in Bonn (with Günther Massenkeil). Grové began as a researcher of Beethoven and later contributed to research within the South African music tradition, by studying the likes of Arnold van Wyk and Stefans Grové. Lüdemann writes that Grové can be categorised as belonging to a younger generation of musicologists, ‘wat hulle vanuit die staanspoor in hierdie dissipline bekwaam het en nie eers met ‘n ompad uiteindelik daar beland het nie. Hierdie generasie benader hulle werk dus met ‘n veel groter sin van vanselfsprekendheid’ (Lüdemann, 2005: 106).

3.5 Concert Practice: Performers, Composers and University Ensembles

Besides the concert activity stimulated by Jannasch and Endler, there were a number of other artists who made a contribution in this regard. The study will briefly mention a few names and their endeavours.

Ivy Angove (1886-1978), a talented violinist, made an important contribution to violin pedagogy at the Conservatorium. She abandoned an international solo career before settling in Stellenbosch in 1919 (Grové, 2005: 50). Angove exposed the Stellenbosch community to international artists such as Elsie Hall (1877-1976), who came to perform regularly at Stellenbosch till 1930, Amelita Galli-Curci (1933) and Cecilia Wessels (1936) (Grové, 2005: 50).

After Angove, Lionel Bowman (piano) was the most prestigious performing artist to be associated with the Conservatorium. A South African prodigy from Koffiefontein, Bowman performed the first of many radio broadcasts at the age of twelve. Although spending long

periods in London, he eventually became a permanent member of staff at the Stellenbosch Conservatorium. Between 1958 and 1983, he imparted much inspiration and knowledge to the young musicians of the institution (Grové, 2005: 50).

The years before the Second World War were characterised by the establishment of several private music clubs. The Stellenbosse Musiekkklub (Stellenbosch Music Club) came into being in the late 1920s and was led by individuals such as Margaret Hoskyn, Joan van Niekerk, Beatrice Wilcocks and Dr Con de Villiers. Hoskyn was a violin teacher at various schools in the Cape, and she was one of a few music enthusiasts who helped to cultivate a healthy cultural life in Stellenbosch (Malan, 1982: 245). Other such enthusiasts who were not directly employed by the Conservatorium were Con de Villiers and Frits Stegmann. Later the US Musiekvereniging (US Music Association) was formed in 1940 and was managed by people like Hubert du Plessis, Stegmann and de Villiers. They organised concerts and musical discussion evenings. In 1946, the *Stellenbosch Music Society* was established under the leadership of Joan van Niekerk, Greta Black, Hoskyn, Alan Graham, and Dorothy Johnman (Grové, 2005: 50). During the mid-40s to early 50s, this society fulfilled a valuable role of organising a wide range of public concerts (Grové, 2005: 50). Organisations such as these devoted themselves to what could be regarded as ‘bourgeois’ activities (musical appreciation discussion groups, listening to LP recordings, etc.). Although these activities were not necessarily always associated with the Conservatorium, the music enthusiasts who initiated these groups certainly helped to define the artistic and intellectual climate of Stellenbosch at the time. This culture of classical music, performed live by local and international artists, was cultivated and sustained in such a way that the value of this tradition was passed on to generations. The value for this tradition was expressed by Behrens and his colleagues in their endeavour to create the Endler Hall.

From 1958 to the time that the new building was inaugurated in 1978, art festivals were organised and these in turn cultivated the cultural life of the town. The first of these festivals occurred in September of 1958 and consisted of a series of concerts, art exhibitions and public readings scheduled over ten days (Grové, 2005: 52). These festivals grew in scale and diversity, as Grové describes in the following:

Die nog meer indrukwekkende fees van September 1961, met onder meer Beethoven se negende simfonie (met die Universiteitskoor en die KSO o.l.v. David Tidboald), en twee nuwe grootskaalse werke deur Stellenbosse komponiste, naamlik Du Plessis se koor-en-orkeswerk *Die dans van die reën* en Van Wyk se *Primavera*. Dieselfde komponiste het verder onder die kalkig gekom met Du Plessis se klaviertrio en Van Wyk se *Nagmusiek* vir klavier. Verdere solo- en ensembleprogramme is deur ‘n

verskeidenheid plaaslike en buitelandse kunstenaars gelewer, soos Peter Katin, Mimi Coertse, Lionel Bowman, Boudewijn Scholten en Pierre de Groote (2005: 52).

The lecturers of the Conservatorium also proved to be assets to the concert life of Stellenbosch. Each in their own right, either as composers or performers, their input sustained the growth of cultural life through the decades. South African composers associated with the Conservatorium in various ways, included Meent Borchers, F.W Jannasch, G.G. Cillié, Hans Endler, Jan Bouws, Arnold van Wyk, Hubert du Plessis, Rosa Nepgen, Pieter de Villiers, Pieter van der Westhuizen, Paul Loeb van Zuilenburg, Cromwell Everson, Roelof Temmingh, Hans Roosenschoon, and Hendrik Hofmeyr (Grové, 2005: 73-82). More on these composers and their contributions can be found in Grové's *Konservatorium 1905-2005*. A list of performing lecturers may also be found there. The University Choir of Stellenbosch has enjoyed decades of excellence and success. The conductors of the choir, in chronological order were William Morris, Prof. Gawie Cillié, Philip McLachlan, Johan de Villiers, Acáma Fick, Sonja van der Walt, and André van der Merwe (Grové, 2005: 67-72). The University of Stellenbosch Symphony Orchestra (USSO) was officially established in the 1980s and was led by Eric Rycroft, Louis van der Watt and is currently under the baton of Corvin Matei (Grové, 2005: 55). A tradition of wind bands was established in 1976 by Paul Loeb van Zuilenburg. Later conductors of this ensemble were Faan Malan, Mervyn Solomon, Andries Smit, Albert Engel, and Pamela Kierman (Grové, 2005: 62). A more comprehensive history of the above mentioned university ensembles can be found in Grové's *Konservatorium 1905-2005*.

The people and personalities that were, in various ways, involved in concert programming at the Endler, have been instrumental in shaping the cultural and artistic climate of the town. Perceptions that prevail about the function and purpose of the Endler Hall are largely dependent on the kind of music that is performed there. During the past two decades, the Endler has promoted an increasing range of genres, those which extend beyond Western classical music. More of this will be discussed in chapter six.

CHAPTER FOUR

Richard Behrens: A Portrait of the Man and His Contribution

4.1 A Brief Biography

Richard Behrens (1925-2014) was born in Kroondal near Rustenburg, South Africa. During his school years he received musical instruction in piano, organ and violin. In 1946 he completed his BA (Music) degree at the University of Stellenbosch, and later received his BMus degree under Professor Maria Fisser in 1948. Thereafter he became a junior lecturer at the Stellenbosch Music Department, and was promoted to senior lecturer in 1958. In 1960 Behrens studied organ, harmony and counterpoint at the Staatliche Hochschule für Musik in Frankfurt, Germany. There he studied organ with Helmut Walcha and harmony and counterpoint under Kurt Hessenberg (Malan, 1979: 150). Both these musicians were leading figures in the revival of sacred music in Germany during the middle decades of the 20th century. Exposure to this aesthetic paradigm made a lasting impression on the young musician from South Africa. He was one of the first of a whole host of South African music students to have studied in Frankfurt. His later colleague, Reino Ottermann, was one of them. Others were Chris Swanepoel, Jacobus Kloppers and Leonore Kloppers. Collectively they had a strong influence on the revival of organ music and hymnology in South Africa.

Upon returning to South Africa in 1961, Behrens was appointed as Director of the Stellenbosch Music Department. He was promoted to Professor in 1965 and held the position of Department Head until 1988 (Lüdemann, 2014).

In 1988, Behrens was appointed as cultural attaché for the South African Embassy in Vienna. His role was to promote South African culture in Austria, as well as Switzerland, Hungary, and the former Czechoslovakia (Lüdemann, 2014). He launched a variety of projects, including musical performances, art exhibitions, and book launches, for the purpose of displaying and promoting South African art and artists on an international platform (Behrens, 2005: 35). As South Africa transitioned into its democracy in the early 90s, its diplomatic presence in Europe began to decrease and thus Behrens returned home in 1992.

Behrens' productivity continued when, upon his return he was appointed to Executive Director of the Cape Town Symphony Orchestra (CTSO). He played an important role in the merging of the CTSO and CAPAB orchestra (Cape Performing Arts Board) to form what still

exists today, the Cape Philharmonic Orchestra (CPO). He twice received a merit award from the Cape Tercentenary Foundation (Kaapse Drie-Eeue-Stigting) for his contribution to musical life in the Western Cape; he was awarded an honorary Licentiate from UNISA and was given a Parnassus prize by the Stellenbosch Music Department (Lüdemann, 2014).

4.2 His General Contribution

Although the building of the New Conservatorium is perhaps regarded as the pinnacle of Behrens' contribution, he was diligently working to build upon what his predecessors strived to achieve – a thriving musical cultural life. Behrens had a talent and enthusiasm for organizing concerts. He built up a wonderful series of concerts in the Old Conservatorium Hall, inviting renowned artists to perform there and often also accommodating them himself at his private home. Bennie van Eeden (an old student and piano lecturer at the Department since 1988), recalled Behrens' significant contribution to concert life, 'I remember hearing Alicia de Larrocha (she was *the* Spanish pianist at the time) in the Old Conserve: I heard her play the *Iberia Cycle* by Albéniz. She then played a Scarlatti Sonata as an *encore*, a complete contrast to the late -romantic Spanish music of Albéniz. That, I will never forget.' (van Eeden, 2015). The Dutch singer, Elly Ameling, also did a recital at the Old Conserve concert hall. International artists would perform with the CTSO in the Cape Town City Hall, as well as the Stellenbosch Town Hall. For more intimate chamber and solo concerts, they would play in the Old Conservatorium hall, the latter of which they were very fond of because of the marvellous acoustics and grand piano (Ottermann, 2013 & van Eeden, 2015).

According to Reino Ottermann, Professor Behrens 'brought the conserve and all its activities under the limelight' (Ottermann, 2013). While operating as the Head of Department, Behrens appointed some excellent new lecturers, once the previous generation of staff had retired (Ottermann, 2013).

4.3 The New Conservatorium

A memorandum written by Behrens in 1962 and entitled 'Nuwe Gebou vir die Konservatorium vir musiek', introduces the crucial need for new facilities by acknowledging the former cultural contribution of the then present Conservatorium (Behrens, 1962). As the

oldest institution of its kind in South Africa, it had during its 57 years of existence, made a vast contribution to the development and promotion of music as a profession in the country (Behrens, 1962). The active musical life of Stellenbosch was a result of the Conservatorium and the memorandum goes on to claim that in this regard the cultural tradition created by the institution was unique in the context of South Africa (Behrens, 1962). More explicitly, this tradition manifested itself through the Conservatorium's shaping influence of the student-community, as well as through the providing the general public with valued musical activity:

Die aktiewe musieklewe op Stellenbosch sou sonder die Konservatorium nooit tot stand gekom het nie. Op hierdie gebied is 'n tradisie opgebou wat, met inagneming van die grootte van die dorp, seker as uniek in Suid-Afrika beskryf kan word. Dit het 'n goeie vormende invloed op die student-gemeenskap as geheel, en deur die aktiwiteite van die Konservatorium lewer die Universiteit ook 'n waardevolle en gewaardeerde diens aan die algemene publiek. Sodoende dra die Konservatorium veel by tot die sterk invloed wat op kulturele gebied van Stellenbosch uitgaan (Behrens, 1962).

To sustain and expand this tradition the urgent plea was made for a new building to be erected, one that would effectively and in all respects meet the requirements of a modern tertiary musical institution (Behrens, 1962). Although the concert hall of the old Conservatorium had pleasing acoustics, it was too small and therefore could only accommodate a limited range of concert programming. These restrictions in turn diminished the education and exposure of the department's music students (Behrens, 1962). Professor Behrens boldly concludes the subject with the statement that Stellenbosch is in strong need of a modern and well equipped chamber music concert hall; one that (considering that the Stellenbosch Music Department was the biggest and most important centre for church organists in South Africa) would be able to contain a large organ (Behrens, 1962):

Stellenbosch het werklik behoefte aan 'n moderne en goed toegeruste kamermusieksaal. Daar moet ook in gedagte gehou word dat die aanbieding van konsertprogramme 'n deel van die opleiding van ons studente uitmaak. Aangesien die Konservatorium die grootste en belangrikste opleidingsentrum vir kerkorreliste in Suid-Afrika is, moet die saal ook voorsien word van 'n groot orrel (Behrens, 1962).

After presenting very convincing reasons for the construction of a new building, Behrens put forward some detailed and informative suggestions of what such a building should contain. Besides adequate practising rooms and teaching studios, Behrens had drawn up his own plans for a rehearsal hall and a concert hall. The practise hall would contain 150 seats and a small stage, fulfilling a variety of functions, including interpretation classes, student concerts, choir and orchestra rehearsals, public concerts and master classes. In addition to this, a sound recording studio would have to be built onto the hall (Behrens, 1962). These same specifications and functions came into fruition in the form of what is now the Fisser Hall.

The characteristics of what eventually became the Endler Hall, also closely resemble Behrens' requests: he recommended a chamber music hall with around 500 seats, with a rising floor and a stage suitable for solo and chamber music performances (although large enough for a chamber orchestra of 30 players plus a choir of about 80 people) (Behrens, 1962). It is likely that Behrens believed it appropriate and necessary that a chamber hall be built, rather than a large symphonic hall, because the Stellenbosch town hall had been used for symphonic concerts. The Endler Hall however, is today used frequently for this purpose, whereas the town hall is not.

To further prove the immensity of Behrens' initial vision for the new conservatorium building, the memorandum reveals his determination to achieve the highest quality and at no spared expense. The concluding section of the memorandum is entitled "Akoestiek en Klankdigtheid" (Acoustics and Sound density). Professor Behrens, prior to the memorandum under discussion, travelled to Europe for the purpose of assessing and comparing successful conservatorium buildings, ones that were either recently completed or near to completion. He visited 30 different schools of music. Upon seeking out the common problems of sound and acoustics at various schools, he learned that post construction interventions to improve acoustics (such as the installation of sound tiles and panels) had adverse effects on resonance and acoustic. An authority in Stuttgart warned Behrens that such problems can never be resolved if the planning and construction of the building is flawed (Behrens, 1962). To avoid such complications, Behrens insisted that a specialist architect, one with knowledge and experience concerning sound insulation and acoustics, be employed for the task. On every level and in all areas, all possible attempts would have to be made to ensure that the Conservatorium building and concert hall would compare to, if not surpass, the best buildings in South Africa and even abroad:

Indien daar dus tot die beplanning van 'n nuwe gebou vir die Konservatorium oorgegaan word, is dit m.i. van die allergrootste belang dat die vereistes wat so 'n gebou t.o.v. klankdigtheid en akoestiek stel, by die keuse van 'n argitek in gedagte gehou word. 'n Goeie resultaat sal m.i. slegs verkry kan word wanneer die opdrag aan 'n argitek gegee word wat gespesialiseerde kennis en ondervinding op hierdie gebied het. Elke moontlike poging moet aangewend word om 'n Konservatorium-gebou en konsertsaal op to rig wat gunstig sal vergelyk met die beste geboue in Suid-Afrika en oorsee (Behrens, 1962).

It was then decided by the university that Mr J.B Collins would be asked to design the architecture of the building, on condition that he would consult with Mr T.M. Ferreira concerning issues of sound insulation and acoustics. Ferreira was an acoustician of the Nationale Fisiese Navorsingslaboratorium (NFL) of the South African Wetenskaplike en

Nywerheidnavorsingsraad (WNNR) (Potgieter, 1962). This however was not the final decision, but this will be discussed later in this section.

Nearly 10 years after the memorandum of 1962, in 1971 Professor Behrens wrote to the Rector (Prof. de Villiers) of the University. In his letter he explains that the growth in staff and students had brought with it new demands and hence the need for the new building to increase its planned capacity. Behrens had, subsequent to the previous memorandum, made another trip to Europe. Focusing on familiarising himself with the special requirements needed to attain quality acoustics and sound control, he limited his study to the following seven newly built conservatoriums in Europe (Behrens, 1971):

1. London - Barbican Arts Centre
2. Hannover – Staatliche Hochschule für Musik
3. Köln – Staatliche Hochschule für Musik
4. Hamburg – Staatliche Hochschule für Musik
5. Freiburg - Hochschule für Musik
6. Detmold – Musikakademie
7. Rotterdam – De Doelen

The letter includes a concise review of all the relevant details of the above buildings, as well as corresponding proposals for how the planning of the Stellenbosch Conservatorium could be shaped in light of these insights. To quote Behrens himself, ‘Through the viewing of modern building projects and interviews with architects and other specialists, I gained valuable information that, in my opinion, must be regarded of the highest importance in the planning of the new building.’ (Translated from Behrens, 1971).

As Behrens’ understanding of concert hall acoustics deepened, so did his tenacity to guarantee an acoustically outstanding hall. In another document outlining Behrens’ European findings, written in May of 1971, he allows his brewing frustrations to seep through his recommendations: leading up to a section entitled ‘Die Dringendheid van die Gebou’ (The urgency of the building), Behrens reminds the readers that a Conservatorium with a world-class concert hall, yes, will be very expensive, but it will also invaluablely serve the generations to come (Behrens, 1971). He further argues that it is important to uphold the

prestige and reputation of the university, by ensuring that the new building will fare both aesthetically and efficaciously well when compared to modern Conservatorium buildings in South Africa and abroad. Of equal importance is that the prestige of the building is to bring honour to the University, functioning as a focal point of cultural activity, and operating as one of the most significant contact points between the University and the general public:

Die konservatorium met sy konsertsaal sal 'n baie duur gebou wees wat ook vir komende geslagte dienste sal moet lewer. Dit moet 'n prestigegebou vir die Universiteit wees, veral omdat dit 'n brandpunt van kulturele aktiwiteite sal wees en een van die belangrikste kontakpunte tussen die Universiteit en die algemene publiek (Behrens, 1971).

His afore-mentioned frustrations are not beguiled in any form, but rather they are directed into somewhat of a desperate though rational plea: talk of a new Conservatorium building had already been going on for about 20 years; 15 years ago, fund raising had begun; the Rector had 5 years later personally assured the staff that the project would be undertaken with the greatest speed; a year later and 9 years from the present (1971), the University Council had decided that a new building would be erected. Despite these promising signs of progress, no concrete development had by this stage been made (Behrens, 1971). Behrens describes the detrimental effects of the situation on both the institution and the University, and how these consequences were becoming increasingly more apparent: For many years the music department staff members were willing to accept the inadequate and unsatisfactory facilities of the building, but there are now strong feelings of frustration and despondency.

Die personeel was vir 'n lang tyd gewillig om die onbevredigende huisvesting en ontoereikende fasiliteite as noodtoestand te aanvaar. Tans is daar egter 'n sterk gevoel van frustrasie en moedeloosheid te bespeur (Behrens, 1971).

The quality and standards of teaching at the department were being undermined, as they lacked sufficient space and facilities (Behrens, 1971). New expansions and improvements in existing fields of study were constantly being delayed, because these areas of growth could not be physically accommodated. Behrens believed that the institution had lost its credibility in the eyes of the public, because the announcement of a new building was made so long ago and yet still it had not materialised. This grieved Behrens a great deal, not because the Stellenbosch Conservatorium was the oldest in the country, but because it had for many years played a leading role among South African conservatoriums. There was evidence that the Conservatorium was losing good students, because they preferred to attend institutions with better facilities (Behrens, 1971).

Considering that the plans for the building took some 20 years to materialise, it is interesting to note that the unchanging value for a world class concert hall managed to “stand the test of time”. Behrens, supported by his colleagues, was consistently convinced about the crucial need for an excellent concert hall, and they successfully persuaded the University Council of this need. Why did they value a concert hall designed ideally for chamber music concerts? What did this value represent about their artistic aspirations? As previously mentioned, the town hall was used for symphonic concerts, so creating a remarkable chamber hall would have served to complete the cultural infrastructure of the town. As to the artistic aspirations of Behrens’ generation: a concert hall has the capacity to showcase and represent both the intellectual and artistic values of an institution. The purpose of the Conservatorium is to train musicians, in the areas of performance, composition, and teaching. Because music is a performance art, it needs to be performed and listened to. Although the Endler Hall may only represent a small part of what is accomplished at the Music Department, it still exists to function as a window through which the public can view and endorse what the Conservatorium works to achieve. However, the Endler Hall was designed and still functions as a concert hall for Western classical art music. It was this particular aesthetic that Behrens attempted to establish and preserve. Some may ask, could the Endler Hall have been built to present South African jazz music or American pop music to the university and town public? Considering the time and context within which the Endler was built, perhaps not. However, over the years, the Endler has enlarged its aesthetic capacity to host these genres to some degree.

In 1971, Behrens began a 4 year intensive planning period with the architects. The firm that was eventually appointed by the University was Colyn & Meiring Architects. Gilbert Colyn formed an acquaintance with Behrens over a decade earlier, when as a student of architecture; he decided to design a Music Conservatorium for his final year research project at UCT (University of Cape Town). As Colyn researched the requirements for a modern Conservatoire building, he chose (by chance) to consult with Behrens and find out exactly what kind of facilities were needed.

I never dreamt that, 14 years later, out of the blue I would get commissioned to design it. Behrens remembered me and that’s why he made a recommendation to Prof. Janie de Villiers (the Rector) to appoint me...It’s every architect’s dream – for the building that you design to actually get built (Colyn, 2015).

There was a fair amount of controversy in Stellenbosch at the time of commission, because the official architect of the University (Mr J.B Collins), who had done all the design work for

the previous Rector (Prof. Thom), was not hired for the big job (Colyn, 2015 & Ottermann, 2013).

Colyn described Behrens as being the ‘best client he ever had, because he knew his subject intimately’ (Colyn, 2015). Detail-wise, Behrens knew exactly what he wanted and needed, to the quantity and size of every room/studio/hall in the building. After Behrens’ two overseas visits, he knew exactly which schools were worth seeing and which elements of them could be imitated in the Stellenbosch Conservatorium. He pointed Colyn to these examples, asking him to have a look himself and return to Behrens with his feedback. ‘He (Behrens) would come weekly to the office and find out how we were progressing. We would discuss things in detail, Behrens, myself and my right hand man for the Conserve project, Wally Thomas.’ (Colyn, 2015).

The crown of the New Conservatorium building, the Endler Hall, and its construction as part of the building – was nearly cancelled. By 1975 the whole project was approved: the tender of the R.H. Morris construction firm was accepted; and the chosen premises were prepared (on the corner of Victoria and Neethling Street) (Behrens & Grové, 2005: 37). The construction of the concert hall however, was disapproved due to budget constraints. Professor Behrens responded with the proposal of forgoing the fourth storey of practise rooms and teaching studios, in exchange for the much needed concert hall (Behrens & Grové, 2005: 37). The proposal was accepted.

As far as funding was concerned: At the time of the planning and building of the New Conservatorium, Professor Janie de Villiers was the Rector of the University. He was an enthusiastic musician and music lover himself, which as Ottermann suggests, may have helped the University to finally prioritise the building of the new facilities as promised (Ottermann, 2013). The state made a contribution to the cost of the building, and towards the end of the process when money was running out; a ‘donation by the Rupert Foundation’ was made (Ottermann, 2013).

4.4 His Character and Influence

Apart from Professor Richard Behrens’ remarkable contribution to classical music in Stellenbosch and South Africa, he had a powerful gift to positively influence people, encourage them and lead them into greater levels of excellence. People who knew him still

speak of him with the utmost awe and respect. His character and personality illustrated by his tenacity to eventually produce the New Conservatorium, just as he wanted it – may seem to point to a fierce and unrelenting man with no tolerance for compromise. And yet he is described as ‘gentle’. Colyn described him as ‘a very intense, a very nice man, extremely friendly, polite and considerate. He always worried that he was wasting your time.’ (Colyn, 2015). From a student’s perspective, Behrens was friendly and professional: ‘He was strict with students, guiding and inspiring them in their studies, but also respecting them as individuals. I did 3rd year Harmony with him – it was tough and meticulous.’ (Abels, 2015).

As a staff member under Behrens, Bennie van Eeden remembered him as always being very organised and aware of what was going on in the department. Behrens seemed consistently enthusiastic about his work, as well as interested and excited in everyone and their endeavours (van Eeden, 2015). Both Behrens and his wife were a wonderful presence in and strength to the music community:

He appointed me to my post, and I was here for only three months when he was given the post of cultural attaché in Vienna. I was very sorry when he left. At the time, he created such a positive atmosphere. Once when chatting to his wife after a concert, she told me that every time an international artist came to perform in the Old Conserve/Endler, they would host the after party at their private home. They were both very generous people. She had a wonderful personality. He had immense influence (van Eeden, 2015).

After studying the letters and writings of Richard Behrens, as well the impressions of him expressed by those who knew him, a sound summation of his character would be that he was a man of integrity, passion, intelligence, humility, contagious enthusiasm, and vision. Although he honoured and served people by the way he worked and communicated, he did not have a ‘fear of man’ in the sense that he was not afraid to offend people at the enormity, and seeming impossibility of his aspirations. Instead, he called forth the potential in those he led, and believed in them, perhaps even before they had the courage to believe in themselves. Behrens was a Christian who, according to his friends and family, often expressed his desire that God would be glorified through his life and work.

CHAPTER FIVE

The Department of Music During the Apartheid Era

5.1 The Land Sites for the Old and New Conservatorium Buildings

The Old Conservatorium building was built in 1905 on Van Riebeeck Street, next door to the Stellenbosch Botanical Gardens. Jannasch and his fellow co-founders of the S.A. Conservatorium secured a suitable site in Van Riebeeck Street close to the centre of town and adjacent to the University's Botanical Garden. The site was purchased from a Mr. Charlie Neethling (Van Blerk 2005: 14). In the case of the New Conservatorium's location, a double story hostel for students of the Denneoord Teachers Training College existed there before, but new buildings had been built elsewhere to replace them (which now form part of Boland College at the top of Van Riebeeck Street). According to Ottermann, this building was then used as an annex for the Fine Arts Department (situated across the road) (Ottermann, 2013). This building was later demolished to make space for the New Conservatorium Building. Bennie van Eeden recalls the demolition of the old building:

I still remember the building on the corner here, the one they knocked down. The art students painted the entire building in rainbow colours, before it was demolished. The Art Department moved across the street, into what was an old boy's school built in the 1800s. At the time, the building was on the outskirts of the campus, there wasn't really a campus. Or at least it wasn't exactly in the centre of town (van Eeden, 2015).

The New Conservatorium Building, situated on the corner of Victoria and Neethling Streets, now is part of the centre of the Stellenbosch University campus as well as the town.

5.2 Racial Segregation and Cultural Exclusivity

As was true for the entire university, racial segregation was practised in the Music Department. A largely Eurocentric intellectual and aesthetic paradigm was in place and was maintained by means of teaching and the kind of concerts that were offered. On the other side of this coin was the attempt to contribute to the development of a local white western musical culture that would have its roots in Europe and Africa. South African composers that contributed to the establishment of this culture were Arnold van Wyk and Hubert du Plessis. As time passed the teachers and lecturers of the Stellenbosch Music Department were

increasingly concerned with the discovery and cultivation of true talent, even if it meant obtaining special permission from the authorities to do so.

Peter Abels was the first “coloured” student who studied at the Music Department by way of exception. The first “coloured” students who registered as normal students came in 1984 and from then on there was a gradual increase. Before enrolling, Abels had studied solo singing privately with Professor George van der Spuy (a Professor of voice and the previous department head), having lessons in ‘one of the annexes of the Old Conservatorium on Van Riebeeck and Victoria Street’ (Abels, 2015). Abels was a very talented baritone singer and he believed that it was because of van der Spuy’s generosity and interest in his voice, that Abels was ‘eventually accepted to study at the Music Department’ (Abels, 2015). In 1973 he was granted a UNISA Bursary in a competition in Pretoria, as well as a FAK Bursary. Abels was ‘the first person of colour’ to receive these awards (Abels, 2015). Abels had to be granted special permission to study at Stellenbosch University (because it was an exclusively white institution at the time), from the ‘Department of Interior and Education.’: ‘Finally it was up to Prof Behrens to give permission for me to study at the Conserve. I am so grateful that he did so because it changed my whole life as a teacher and as a human being.’ (Abels, 2015). So at the start of the academic year in 1978, in the New Conservatorium building, Peter Abels became a Stellenbosch music student. Abels recalls his time as a *Matie* with both soberness and affection:

Given my background up to then, Prof. Behrens reminded me that it will be very hard work ahead to be successful, and that normally one can only do so much in one day. And surely, it was very hard work at times...Studying at the Conserve was an honour and a privilege. I was the oldest and only man student in most lectures – which should be attended with a shirt and tie for men. Almost all the students accepted me as an ordinary student, even though, for some I was a stranger in paradise (Abels, 2015).

Racial segregation laws did not only determine who could study at Stellenbosch, but also regulated concert attendance. These extreme measures of excluding people of colour from concerts were not a local community initiative, but were enforced by government. Reino Ottermann remembers his experience as a Stellenbosch music student during the 1960s:

When I first came to Stellenbosch, it was very much an Afrikaans orientated institution...It was a completely segregated society and in the early 60s we experienced the mass moving out of the coloured people to out of town (to places like Cloetesville and Idas Valley), which at that stage was something that really bothered many of us. At this time, there were restricted areas in concerts for people of colour, but when *apartheid* became stricter, attendance was banned all together. It was a long process of gradually excluding people of colour from any involvement in cultural life (Ottermann, 2013).

In the wake of the intellectual ferment that gained growing support amongst staff and students alike from the mid-1970s on, and which was highly critical of apartheid policies, Prof de Vries (the Rector at the time) decided to open the concert hall and the H.B Thom Theatre to people of colour, ‘much to the horror of people in government’ (Ottermann, 2013). At that stage Ottermann was a member of staff at the Music Department and P.W Botha was chancellor of the University: ‘It was just something that we experienced from the side lines, but it must have been a tense situation’ (Ottermann, 2013).

Ottermann shares another recollection, illustrating the long lasting and adverse effects of the segregation laws on cultural life:

The interesting thing was that when the concert hall and theatre were opened, the Sunday night concert in the Old Conserve hall, two coloured ladies (whom I happened to know) walked in and took a seat. Then Professor Trümpelmann of the German Department, sitting next to me, said to me, “What a relief, at long last this can now happen!”. But, not much after that happened. The segregated living of different sections of South African society had become so entrenched. These people didn’t now, suddenly, make use of the possibility of attending concerts and theatre. It took a long time for that to again become part of their lives (Ottermann, 2013).

Although government policy tried to keep the respective cultures and heritage of the white and “coloured” people separate, as previously mentioned, this was not reflected in the practices or the curriculum of the department. The topic of African music was introduced in subjects like ‘Algemene Musiekleer’ as early as 1979. Guest speakers who were invited to talk on African music in these years included David Dargie (on more than one occasion) David Rycroft and Sally-Anne Goodall. The specialist on African music, Paul Rommelaere, was contracted to teach an entire course on African music to third year students. During this period of teaching at the department, he invited musicians such as Amampondo (South African percussion ensemble started in Langa, 1979) to perform for the benefit of students. . Extensive community interaction (although the name did not yet exist) was practised in a subject like Music Education. Several staff members, including Reino Ottermann, made use of their church affiliations to share their knowledge and skill with organists, choirs and brass bands in various religious communities, thereby opening up important channels of communication and interaction, especially during the darkest years of the state of emergency declared by the PW Botha government in 1985.

5.3 The Afrikaner Broederbond

The *Afrikaner Broederbond* was a secret society that emerged out of a group that called itself *Jong Suid Afrika*. Established in 1918, the name literally means the Afrikaner Brotherhood (O’Meara, 1977: 159). In 1921 the Broederbond became a secret organization dedicated to ‘uplifting the Afrikaner from his subordinate status in South African society to one of independence and ultimately, to one of domination’ (Pirie *et al*, 1980: 98). The original designs of the Broederbond did not necessarily include domination of the white race at the expense of people of colour in South Africa. The segregation laws that were implemented through *Apartheid* were, however, originally inspired by ideologies born within the Broederbond. According to O’Meara, exclusive membership was extended only to people of high moral character, ‘financially sound, white, Afrikaans-speaking, Protestant males, over age 25...who actively accepted South Africa as their sole homeland, containing a separate Afrikaner nation with its own language, and culture.’ (O’Meara, 1977: 164).

For most of its existence, the Broederbond was a ‘policy-making coordinating body’, one which prescribed the ideologies and actions of its members ‘without itself directly implementing policy’ (O’Meara, 1977: 166). After 1948, however, all of South Africa’s prime ministers and most of their cabinets belonged to the Broederbond. They therefore experienced minimal resistance when ‘gaining the ear of ‘the proper authorities’’ (O’Meara, 1977: 167). The Broederbond also spread its tentacles into institutions like schools and universities in order to influence policies at these levels and to ensure that the right people were appointed into key positions (Wilkins & Strydom, 1978). Stellenbosch was no exception.

During the 1970s and 1980s, when this influence was at its strongest and apartheid laws were at their strictest, Behrens and later Ottermann, led the Stellenbosch Music Department. Although the university was to a large extent aligned with the Broederbond, the Music Department did not experience such interference because Behrens and Ottermann were not members, nor were they aligned to its ideologies. In fact, they would have resisted that kind of interference in the department. It is therefore apparent that Behrens, through his aspirations for the Endler Hall, never intended the space to become a symbol for Afrikaner nationalism and racial domination.

5.4 Cultural Boycotts

In the decades before, between and immediately after the World Wars (not least because the colonial structures were still in place) international cultural exchange, especially with European countries, was regarded as normal as far as it was possible at a time when overseas travel was much more cumbersome than it is today. This applies as much to Jannasch and Endler as it does to Maria Fismer, George van der Spuy, Arnold van Wyk, Hubert du Plessis, Behrens and Ottermann as well as to numerous other lecturers in the department. It was only after the imposition of the cultural boycott that it became more difficult for staff and students to study abroad, and for international artists to visit Stellenbosch.

In 1960 the General Assembly of the United Nations asked Member States to sever diplomatic relations with South Africa, boycott South African goods and refrain from ‘all exports to South Africa’, including the export of armaments (Unesco courier, 1992: 40). In 1968 the UN began initiating cultural and sporting boycotting plans against the racial discrimination enforced by the apartheid government. Resolution 2396 requested ‘All states and organizations to suspend cultural, educational, sporting, and other exchanges with the racist regime and with other organizations or institutions in South Africa which practise apartheid’ (Beaubien, 1982: 7). By implementing sanctions against South Africa, the UN intended to isolate the country from the international community, thereby compelling it to ‘abandon its apartheid policies’ (Unesco courier, 1992: 40).

Current piano lecturer, Bennie van Eeden, was a Stellenbosch music student in 1972. When graduating with his BMus Honours in 1976, he felt at the time that students generally were not encouraged to study abroad after graduating. Just after the Soweto Uprisings in 1976, the Stellenbosch University Choir (conducted by Philip McLachlan) undertook a tour to Europe for an International Choir competition. Van Eeden recalls the story of how humiliated he felt to be part of an all-white choir from South Africa:

Some of the concerts were cancelled. We were a white choir. I mean, the people overseas were more politically aware of what was going on in our country than we were...we had heard that people planned to start singing and screaming when we walked onstage, to boycott our performance. So we went on stage, and apparently because we sung so beautifully, no one made a sound (van Eeden, 2015).

Van Eeden also pointed to examples of some South African artists who struggled abroad during the cultural boycott. The careers of singers like Mimi Coertsee and Deon van der

Walt, although ‘both very talented performers’, were sometimes hindered as a result of possessing South African passports (van Eeden, 2015). Mimi Coertsee, a celebrated South African soprano, was invited to sing at the Metropolitan Opera in New York, but was then prevented due to her nationality. Marita Napier (although also South African) was able to enjoy a very successful and varied singing career, but because ‘she also had a German passport.’ (van Eeden, 2015).

As previously mentioned, Behrens had made a huge contribution to the musical life of Stellenbosch before the new Conservatorium came into existence. A newspaper clipping taken from the February 1973 Eikestadnuus, advertised a series of master concerts, ‘Celebrity Concerts’. These were hosted in the Old Conservatorium Hall and were arranged by ‘the dedicated and indefatigable Prof. Richard Behrens’ (translated from Eikestadnuus, 1973). Behrens was not an agent in the sense that he invited and funded the tours of these artists, but he probably would have been in contact with agents, working with them to arrange for the artists to include Stellenbosch in their national tours. Some of the famous artists whom Behrens arranged to perform were pianists Tms Vsry (1973), Jacques Klein (1973), Alicia de Larrocha (1975), cellist Pierre Fournier (1974), and flautist James Galway (1976) (Eikestadnuus). Up until the late 1980s, international artists of this calibre and reputation were coming to perform in Stellenbosch. With the arrival of the Endler Hall and the swift spread of its reputation for having very desirable acoustics among performers, formidable musicians continued accepting invitations despite pending cultural boycotts. However, a steady decline in such visits from the 1980s on is noticeable and reached its lowest point in the early 1990s. The negative repercussions of the boycotts continued and became fully evident even after their renouncement in 1992. These effects continued right into the early 2000s, resulting in an internationally under-represented concert life. As to be expected, a time lag of about ten years transpired. The cultural hindrances intended through the cultural boycott, therefore, manifested themselves even when no longer needed – after the apartheid laws had been abolished. Perhaps one could argue that international exchange, the life-blood of any academic and artistic environment, was fully established again only in the second decade of the new millennium. Credit for this has to be given to the Stellenbosch International Chamber Music Festival and to the international conferences that have taken place in Stellenbosch in the last few years.

5.5 A Silent Narrative

It has been expressed by musicians and non-musicians alike, that musicians are too involved in their craft to be mindful of politics. Whether this is true or not, the desire to create and express one's artistic ideas tend to overcome any political hindrances. The view that the new Conservatorium building is 'just another monument to apartheid' would not be entirely without justification, in the same way that it would have to apply to the entire university. However, from what can be deduced so far regarding Behrens' motivations for the building, this view cannot be upheld as the ultimate or deciding one. Colyn explicitly contradicted this belief:

The building of the conserve and the entire process had nothing to do with *apartheid*, absolutely nothing. They [the government] had no influence over us or the project at all, and I was never given any kind of directive in line with segregation laws (Colyn, 2015).

It would be an interesting conjecture to consider what the Endler Hall would be like if it were to have been built in today's context. A concert hall of exactly the same size and specifications as the Endler Hall? Probably not. If the university had unlimited resources at its disposal in this day and age, perhaps it would build a multi-functional auditorium, with more seats, and suitable for a far wider range of productions, concerts, and events. It would likely be designed to appear more accessible to all classes of society, and in its functionality and aesthetic it would be intended for inclusivity rather than exclusivity. Do these ideals sound at odds with the real Endler Hall? On the surface it may appear so. In truth, the Endler Hall is increasingly being used and enjoyed by a range of students and communities, of varying races, ages, nationalities and socio-economic groups. It is not the outer appearance or subjective impression of a building that determines its level of inclusivity, but rather the people and activities that it contains. These factors will be discussed in the next chapter. As it is, the Endler Hall must already be regarded as an important part of Stellenbosch's cultural heritage and should be respected as such.

While this may be true, to some extent it misses the point. The question is not so much about the physical or aesthetic characteristics of the hall and, by extension, of the Konservatorium building as a whole. It cannot be denied that these are remarkable. But it is also about what the hall represents, about the cultural and aesthetic aspirations it stands for. Given that the Old Conservatorium only had a hall for performances on a small scale (e.g. solo recitals or chamber music) and given that the Stellenbosch Town Hall frequently served as venue for

large orchestral concerts (as did the Cape Town City Hall) despite its extremely poor acoustics, the Endler Hall was designed to overcome these deficiencies. Even if it was not conceived primarily as a symphonic concert hall, its excellent acoustic properties, the pleasing aesthetic quality of the hall and its foyer, the visual dominance of the neo-Baroque concert organ and the strong attraction the hall has for its still mostly white public, it has come to symbolise the best and worst aspects of western art music in its local guise. At its best it must be seen as the fulfilment of the aspirations of several generations of music lecturers for the perfect venue to celebrate their music. One can just imagine how grateful Hans Endler would have been to have such a hall at his disposal for his numerous symphonic and oratorio productions, or how Maria Fisser would have loved to play piano recitals there. The countless world class, inspiring and edifying performances that have taken place in the hall since its inauguration in 1978, bear out the realisation of this cultural and artistic ideal. The negative flip side of this ideal is its exclusive and exclusionary nature. In that respect the hall and, more importantly, the aspirations it represents never took into account the people who practised the various kinds of community music that form such an important part of the cultural fabric of Stellenbosch and the Western Cape. This is true in respect of the first decades of the hundred-year history of the institution and is even truer for the decades when this exclusion was enforced by the complexities of apartheid legislation. It is not difficult to imagine the positive effects on the various forms of community music, both secular and sacred, the Endler Hall, the institution it represents and the excellence of the training that has been its hallmark, could have had if it had opened its doors to all sectors of the population of Stellenbosch and its surrounding areas. Alas, that story cannot be told because it never happened. It is a narrative that will remain silent.

How does one do justice to this silent narrative when researching the Endler Hall as a cultural space? How does one describe and evaluate something that could and should have been, but never was? How, as a researcher, does one analyse the history, social embeddedness and sound of music if the sources are silent? One way of “documenting” it is by presenting this narrative as a blank page and the music as a page of empty staves. Therefore, when looking at the next two pages the reader is requested to imagine that history, its social context and its sound, in a similar way as the famous work *4’ 33”* by John Cage is intended to make the sounds of the venue where it is performed audible and imagined as music. In this way, the reader is given the opportunity to reflect on the possibilities that never were, and to ponder the dreams (of others and perhaps their own) that were denied a platform in the past.

This image shows a page of musical notation paper. It contains eight systems of staves. The first system is a grand staff, consisting of a treble clef on the top staff and a bass clef on the bottom staff. The remaining seven systems are empty grand staves, each with a brace on the left side connecting the top and bottom staves. The staves are horizontal lines, and the page is otherwise blank.

CHAPTER SIX

The Endler Hall as Acoustic, Artistic, Educational and Multi-functional Space.

6.1 Acoustic Design

The cultural significance of the Endler Hall cannot be dealt with exhaustively by describing only who frequented its spaces and what kind of music was performed there. An important aspect of its cultural significance also lies in its physical characteristics, in the technological state of the art it represents. Its architect Gilbert Colyn, its acoustic engineer W. Keet, its interior artist Larry Scully and its commissioner and client Richard Behrens together produced a building that set new standards as to what a concert hall should be like. Colyn, when asked how he envisioned the design concept of the hall, explained that he wanted to design the space in such a way that the ‘mountains and natural surroundings were included’ (Colyn, 2015). The ‘open air’ feel of the foyer, created by high glass walls, is what inspired the concept of the hall. The soft coloured wood and warm lighting inside the hall is congruent with the atmosphere created by the expansive and glassy foyer. W.de V. Keet of Akoestiplan was the acoustic consultant for the project. In 1974 he attended the 8th International Acoustical Congress in London, as well as undertaking a study tour to several new Conservatoires of Music in Germany. The knowledge gained from these visits ‘pertained to acoustical criteria as well as construction techniques’ (Keet, 1978: 19).

Keet advised Colyn about the following basic acoustical concepts:

Parallel walls should always be avoided to prevent uniform reflection of sound waves, causing echoes. All the walls and large surfaces need to be shaped and curved and therefore to achieve good acoustics, the hall should be more or less ‘shaped like an egg’ (Colyn, 2015). Sound insulation is created by doubling the walls and ceilings. The additional volume formed by this method helps to ‘isolate the egg’ (Colyn, 2015). It is very important to reach a balance between reverberation times and absorption rates, by achieving the right combination of ‘reflective and absorptive surfaces’ (Colyn, 2015). The angles of the walls, floors and ceiling must also be carefully designed in this regard (Colyn, 2015).

Using this knowledge and consulting regularly with Keet, Colyn went about designing the hall and the foyer as a working whole, working to achieve the best quality acoustics within

the hall and ensuring that no outside noise would be heard from inside the hall. In the Endler, most of the large surfaces are doubled: the walls, ceiling, and roof. The foyer and its passages on either sides of the outside of the Endler add to the surrounding volume, further protecting the ‘egg’ from sound penetration from the outside (Colyn, 2015). The side walls of the Endler are covered by randomized, reflective wooden panels. These were designed to enhance the acoustics as well as the aesthetic quality of the hall. Colyn credits Dr Keet and the very important role he played in the design of these distinctive side wall panels (Colyn, 2015).

Gerhard Roux, current lecturer in Music Technology, describes the Endler’s acoustic qualities from a sound engineer’s perspective: Randomized surfaces are not only found on the side walls of the Endler, but can also be formed by creating curved surfaces known as ‘acoustic clouds’ (Roux, 2014). These can be found ‘on the ceiling at the back of the Endler, and were designed to reflect the sound back towards the audience’ (Roux, 2014). Flat surfaces were designed for the ceiling just above the stage, to reflect the sound uniformly. There is much room for error when designing acoustic space, and if just a few angles are wrong, the sound and reverberation can be dramatically affected. It is quite astonishing that the Endler’s acoustics are as remarkable as they are. Although there is little that can go wrong with randomization surfaces, Roux explains that ‘if the back wall is wrong, or the clouds aren’t correct on the ceiling, then the whole place sounds echoey’ (Roux, 2014). The Endler’s acoustic is neither regarded as ‘dry’ or ‘echoey’, but musicians and listeners alike, appreciate the warmth and clarity of sound. The listener’s perception of the sound is somewhat similar when seated closer to the front or back of the hall. Because the Endler is such a reflective hall, not much of the sound intensity is lost. However some people prefer to sit further back, because the sound seems ‘roomier and more distant’ (Roux, 2014). Of course these qualities are also dependent on the source and magnitude of the sound produced in the space. Another rare quality of the Endler’s acoustic is that the hall sounds the same when full or empty. This is because the padded seats are equally effective at absorbing sound as people are when seated in them. If a live concert has been recorded, and afterwards some corrections need to be done, these post-concert recordings can be incorporated into the original recording without any problems. Roux points out the Endler’s distinction in this regard: ‘With many halls this is not possible, because once the people leave the hall; the sound changes completely’ (Roux, 2014).

6.2 Impressions and Opinions of the Endler's Acoustics

Piano Professor Nina Schumann shares some of her personal insights as a pianist, when it comes to preparing to play in any given performance space: 'In order to be comfortable in the space, you need to imagine the back wall and the back corners of the hall, because that's basically where your sound should be projected to' (Schumann, 2015). She explains that, similarly to sportsmen, performers get nervous when they are not aware of the 'parameters of the space that they are in' (Schumann, 2015). When experiencing anxiety on stage, one's peripheral vision is diminished and so it is crucial to practise visualising the distance from the stage to the back wall and back corners of the hall. This mental preparation makes it possible to 'project your sound correctly' (Schumann, 2015). One of the factors that contribute to the acoustics of the Endler, according to Schumann, is 'that when you produce and project your sound correctly, you can actually hear it in the back – and there are not many halls that allow that' (Schumann, 2015).

Minette du Toit Pearce, former Stellenbosch music student of Stellenbosch and now current Head of the Voice Department, describes her perspective of the Endler's acoustics:

The further back you stand on stage, it seems the better the acoustics...The hall does the work for you. What you have to watch out for is that you don't relax in terms of text and diction. Because of the slight wetness of the Endler's acoustic, you really have to send your consonants out with a lot of energy. When I sing there, I always imagine myself standing and speaking to the person sitting in say, row 'M'. And I am speaking in their ear very clearly. They should experience the diction that clearly. And again, the hall does the work for you. You never have to stand there and work excessively hard to get the sound across. That happens; it has been built into the space – which makes it a great hall to do vocal music in. We are extremely spoilt with the Endler, because it seems to have just the right balance between enough reverb and enough moisture in the sound – you never have to overcompensate for the fact that the acoustics may be too wet or too dry (du Toit Pearce, 2015).

It is interesting to note that although Schumann and Du Toit Pearce share an equal admiration for the Endler's acoustics; their approach to sound projection is vastly different. As previously explained, as a pianist, Schumann visualises the back of the hall and aims her sound in that direction. As a vocalist, du Toit Pearce explains that it is a mistake for a singer to try to fill the whole hall with sound. The harder and louder one tries, the 'more tension it creates around your voice box and in your laryngeal area', resulting in a muted and strained sound (du Toit Pearce, 2015). She advocates concentrating on singing into the immediate space that surrounds the singer, while visualising the sound coming 'towards you and not out of you' (du Toit Pearce, 2015):

When you sing, you want to experience a little bit of comeback on the sound. Not ‘cathedral’, not that kind of echo in the sound, but you do want to feel that there’s a lushness to the sound. The minute you feel that the sound stops here [holds hand in front of her face], you think you have to work really hard. Because if you can’t hear the sound coming back to you, then you immediately assume that neither can the audience member hear you, and then you start to work harder. Then you go beyond that sweet spot in terms of resonance and relaxedness in the voice (du Toit Pearce, 2015).

Both Schumann and Du Toit Pearce acknowledge the existence of a ‘dead spot’ in the Endler, and that it lies somewhere in the outer rim of the stage. For Schumann (and other instrumentalists), concertos are most challenging, as the soloist is pushed right to the edge of the stage (because the orchestra has to be accommodated behind them). Du Toit explains the reason for this poor acoustic area: there is ‘just a sharp drop where the stage ends’, after which, sit the ‘first row of audience members’ (du Toit Pearce, 2015). Where there is no floor in front of the soloist, the sound cannot be reflected upwards, but is instead absorbed by the chairs and people below. The same acoustically challenging scenario occurs in oratorios, where the vocal soloists are ‘banished to the rim of the stage’, making room on stage for both an orchestra and choir behind the soloists (du Toit Pearce, 2015).

Schumann confidently believes that the Endler Hall is ‘absolutely supreme among concert halls in South Africa’ (Schumann, 2015). Although she admits that she hasn’t played in all the prominent halls around the world, on an international level the Endler still compares unbelievably well: ‘There are many musicians from around the world who come here, and say it’s the best hall they’ve ever played in’ (Schuman, 2015).

German cellist, Julian Arp has been a faculty member of the Stellenbosch International Chamber Music Festival (SICMF) 2011-2015. He made the following observations regarding the Endler’s acoustics: ‘It is one of my favourite halls for chamber music. It [the sound] is very transparent, and you can hear all the voices [instrument parts]. When you sit in the last row you can hear all the *pianissimo* notes, the sound is very warm and rich’ (Arp, 2012).

South African violist, Gareth Lubbe is also a regular faculty member of the SICMF. He has lived in Europe for many years and is currently principal viola player for the Gewandhaus Leipzig Orchestra. His written reflections reveal his insight about the Endler’s acoustics:

I have always enjoyed playing in the hall and consider it to be one of the finest chamber music halls I have experienced in the world... and I'm not just saying that because I'm proudly South African. It has an extremely well balanced and sensitive acoustic enabling the artist maximum flexibility with minimal effort. Many concert halls tend to have a variety of acoustics depending on where the listener is seated, but in the Endler the tannie in the first row can enjoy exactly the same audio experience which Joe Soap in the middle and Jan van der Merwe in the back corner perceive. Truly amazing!

(Lubbe, 2012).

Daniel Rowland, a Dutch/English violinist currently leading the *Brodsky String Quartet*, has been playing in the Endler Hall for the last 10 years. He has often been a member of the SICMF faculty, and he has also performed at String Symposiums hosted by the Stellenbosch Music Department (Rowland, 2013). He awards the Endler Hall a place in his ‘top three favourite concert halls’ (Rowland, 2013). Like Schumann and du Toit Pearce, Rowland appreciates that in the Endler, you can ‘catch your sound’ (Rowland, 2013). Like others, he also feels that the hall is exactly the right size. Rowland paints a picture of his experience of the Endler:

Apart from actually playing, before you’ve even played a note, when you walk on stage; you sit down, you look around, you take a breath, and already it feels exactly right. Somehow you know it’s going to sound good. So that’s already something quite extraordinary. And then when you pit the bow to the string: exactly what you hope for happens, which is that the hall adds a kind of shine, a kind of gloss to your sound, and yet it also has an incredible directness. So it has a combination of honesty, the sound, so there’s no monkey business – it’s not like playing in a cathedral - it doesn’t hide any mistakes you make. But it does add a warmth and sheen to the sound, which is very rare, in fact. And that’s why; I think, we all come flocking to the Endler Hall (Rowland, 2013).

He experiences a kind of ‘snow ball’ effect in his playing as a result of the ideal acoustics: when he hears the sound he makes in the Endler, it adds to his ‘inspiration’ and ‘freedom’, empowering him to play better. The acoustics then seem to ‘exponentially improve the result’ (Rowland, 2013).

Rowland also mentions that a sense of chemistry and solidarity needs to exist between musicians. At the SICMF and because Nina Schumann selects the faculty very carefully, ‘there often is a miraculous chemistry’ (Rowland, 2013). When you have an outstanding hall, then the entire music making experience becomes ‘lighter’ and ‘easier’. Another unique element to the festival is the hectic schedule. The kinds of pieces played there, rehearsed in unusually limited rehearsal time, is ‘mind boggling’ to Rowland, and would be ‘unimaginable in the real world’ (Rowland, 2013). The combination of excellent musicians and the outstanding hall make for exhilarating performances:

So playing these kinds of difficult, usually under-rehearsed pieces in a beautiful space, it boosts our confidence. If we were playing in a kind of dry conference space, where every little mistake just sounds awful, we would lose our confidence. It’s a question of confidence. In fact the definition of a great hall should be that. A great hall gives the performer the confidence that can lead to the best performance of one’s life - which probably some people have given here in the Endler (Rowland, 2013).

What could be some of the other factors of a concert hall that contribute to the confidence levels of a performer? Could it be the audience, the physical location of the hall, its reputation and prestige? On the topic of the Wigmore Hall in London, Schumann comments that ‘It was very difficult to judge where the sound was going in the Wigmore. You also just feel so overwhelmed by the tradition of a place like that, which makes it difficult to relax and focus’ (Schumann, 2015). In contrast, the Wigmore Hall sits beside the Endler in Rowland’s top three concert halls:

It’s very prestigious, perhaps the most prestigious chamber music hall in the world...But the 10 or so times that I’ve played there, I’ve never felt petrified or completely intimidated when I’ve played there, as one can. There’s something lovely about the place, and I know that’s very subjective. There are some people who collapse when they have to play there, but then they are fine in other halls (Rowland, 2013).

One’s perception of the cultural heritage of any given concert hall, is evidently a significant factor which determines one’s ability to perform. It is also likely that in Rowland’s case, his violin may project easier in the Wigmore than voice and piano (as in the case of Schumann and Michelle Breedt’s recital).

The Endler is situated within the small town of Stellenbosch, the location of which is not London, New York or Berlin, for example. Despite the wonderful hall and its acoustics, it may never be at the centre of the international music scene. But for South Africans, they will know that they have a world class hall, the best in South Africa, if not the best in Africa. For visitors the Endler is a treat and a surprise, as Rowland describes it, ‘a kind of hidden beauty, a source of wonder and delight’ (2013). It may even be the case that in certain corners of the world, the Endler is becoming more revered there than it is at home. Often people or places are appreciated more elsewhere than at home.

The Endler is also very well suited for recording. Apart from the ideal acoustics for recording, another more subjective advantage is that recording musicians feel as though they are giving a live concert while playing and recording in the space, ‘even though they are surrounded by microphones in an empty hall’ (Schumann, 2015).

When Luis Magalhães, partner in the privately-owned record label TwoPianists, was interviewed about the recording process, and asked to what extent the Endler contributes to the player’s performance while recording, he responded with the following:

It’s all about comfort. If the musician is comfortable with the room that they are playing in - the mics capture *that*. If you would record a solo piece in the floating studio (next to the Fismer studio, just a

small room with mics), then you take that same piece and record it in the Fisser Hall and then in the Endler – as an experiment - you will play differently. The different venues will ‘catch’ it more or less the same, but you will play differently. You will react physically to the hall/room. So if you are uncomfortable (with sound projection, sound return, etc), the mics will notice the slight variation of attack, breath, the longevity of the sound. So it makes a very big difference (Magalhães, 2015).

So in Rowland’s estimation, performing in any given concert hall is all about ‘confidence’ (Rowland, 2013). For Magalhães it’s about comfort. In this context, their descriptions are very similar.

6.3 The Marcussen Organ

A total of five organs were required for the building: three practice organs, one large studio organ, and a full concert organ for the Endler Hall. At the time there existed a governmental prohibition against the import of organs, thereby forcing the Conservatorium to accept local and therefore inferior organs (Behrens & Grové, 2005: 37). After much skilled negotiation, Behrens managed to secure approval to use local manufacturers for the three practice organs, and foreign firms for the larger two (Behrens & Grové, 2005: 37).

Boudewijn Scholten, organ lecturer from 1961 to 1992, led the search for a suitable European organ building firm. Scholten drew up a list of specifications and invited six of the best European organ-builders to ‘submit quotations’ according to this list (Scholten, 1980). These specifications were shaped by the ‘size of the hall’, the ‘available financial resources’, and the need for the ‘choice of stops and their distribution among the various manuals and pedals’ to correspond to the organ’s functionality, namely that of a concert instrument (Scholten 1980). A concert organ consequently needs to be suitable for ‘music of all styles and periods’ (Scholten, 1980). The Great and Positive were subsequently designed to accommodate the repertoire of the period between 1600 and 1800, while the Swell, with its fourteen registers and numerous reed pipes, ‘is capable of giving good account of the romantic and contemporary organ literature’ (Malan, 1984: 370).

The University decided to ‘award the contract to the famous Danish firm of Marcussen & Son on the strength of its unsurpassed international reputation.’ (Scholten, 1980). The firm designed the organ according to plans and photographs of the hall as well as to ‘recordings of wind instruments made in the auditorium under controlled conditions’ (Scholten, 1980). The instrument was designed and built at Aabenraa in Denmark and assembled in the Endler Hall between October 1979 and February 1980. The voicing of the pipes was done by Albrecht

Buchholtz who ‘adjusted the correspondence between the various organ departments and between the organ and the hall to a fine degree of perfection’ (Malan, 1984: 369-370).

Scholten’s beaming pride at the outcome is expressed in the following words: ‘The result stands today in the Endler Hall – an instrument in which the symmetrical design of the facade symbolises craftsmanship of the highest order and forms a perfect visual complement to its surroundings.’ (1980).

According to Anthony Melck, Behrens’ son-in-law and former organ student, the importation of the Marcussen organ was ‘at first turned down by the national Department of Finance.’ (Melck, 2015). At the time ‘imports were being restricted’ (Melck, 2015). Professor de Villiers (the University of Stellenbosch (US) Rector) was supposedly persuaded by Behrens to approach Mr John Vorster (the Prime Minister of the country and the US Chancellor) to ‘override the refusal’ by the Department of Finance (Melck, 2015).

The excellence of this instrument has inspired and motivated many organ students of the Stellenbosch Music Department over the years. In turn, touring organists have performed on the Endler’s Marcussen Organ, further sustaining the tradition of education and appreciation in organ music.

6.4 The Richard Behrens Foyer

The foyer was named after Richard Behrens in 2009. The artwork that spans the entire wall space of the foyer is entitled *The Music Murals*. Commissioned by the University in 1977, the artwork was created by Larry Scully, the Head of the Visual Arts Department at the time. The early conceptual process was described by Scully in the following quote: ‘In the search for forms which could best convey the mystery and spirituality of music, the artist decided on two basic ideas/shapes - the mandorla and the circle’ (Scully, 1995).¹

A vacant room in the Conservatorium building was used as a studio where about fifty oil paintings (2 x 3 meters each, oil on canvas) were painted. Meanwhile the architects were

¹ The following description of the ‘mandorla’ was found on rough notes accompanying a sketch by Scully: ‘The Mandorla is an almond-shaped glory. I have taken it to be the bringer of music. A reflection of the highest and the purest. These variations on the mandorla theme are fragments of visual music. They have full meaning when seen with people, [the comparison of] scale suggesting greater truths and visions which await mankind if he will be but look – and listen.’ (Scully, 1995).

constructing the large three-dimensional shapes (made of wood, chicken wire, and then plastered) that had already been ‘designed by the artist’ (Scully, 1995). The entire surfaces of the shapes were covered in hessian and the cut canvasses were then inserted edge-to-edge to form a continuous flow, ‘thus making a technical unity of the process itself’ (Scully, 1995). Combining the two mediums in a collage, Scully was able to take credit for the ‘complete design in its particular space’ (Scully, 1995). The project was incomplete at the time of the opening in 1978, and only after the addition of two circular canvasses in 1995, could Scully link the upper and lower areas into what he regarded as ‘a satisfactory whole’ (Scully, 1995).

After interpreting the sources containing Scully’s personal descriptions and sketches of *The Music Murals*, it would appear that Scully associated various musicians with particular mandorlas and circles *after* the work was completed in 1995. The initial concept of the artwork was conceptually broad: that being the portrayal of the ‘mystery and spirituality of music’ (Scully, 1995). Once Scully could reflect upon the work as a unified whole, the collage of circles and mandorlas inspired a final interpretation from the artist himself. Here is Scully’s analysis of the work (written in third person):

The large single mural outside the Endler Hall has always for him been associated with the supreme composer/organist Johann Sebastian Bach. The small circle next to it pays homage to Debussy whilst the other new circle is dedicated to Erik Satie. The major work, *African Symphony*, with its shield-like shapes and emerging African zigzag shape, alternating with the mandorlas and circles, represent the indigenous music of this continent in relation to the universe. Opposite the entrance, above the ticket office is *False Bay Prelude* which forms a link with our immediate environment. This serves also as an introduction to the more esoteric aspects of the complete cycle and to the music played in the Endler (Scully, 1995).

Scully felt that his work *Mural Environment* (1971), situated in the entrance to Dudley Heights in Hillbrow, found its extension and development in *Music Murals*. Along with *Astral Cities* (1971) in Johannesburg International Airport, Scully categorised these mural works as ‘Cosmic-Afro landscapes’ (Scully, 1995). Louis Schachat, in a catalogue entitled *Retrospective Exhibition*, argues that *Mural Environment* was an embodiment of Scully’s belief that ‘all art is subject to an enframing architecture, and that abstracted forms were carriers of significant meaning’ (Schachat in de Waal, 2002: 2). Eduard Ladan writes in “Conservatorium is visual music” (*Cape Times* article featuring Scully’s *Musical Murals*):

The architectural space in the foyer relates to the painting, and space and painting become a unity. Painting, architecture and people become one. A place where people may respond in their individual way, where they can measure themselves against these painted fragments of other worlds, thoughts and meanings...Visual Music. A place where they can prepare themselves for Wagner, Bartok, Beethoven.” (Ladan, 1978).

The same article, after congratulating Scully on his artistic contribution to the building, states that the New Conservatorium is open ‘to all races of the public’ (Ladan, 1978).

After the opening concert of a series of inauguration concerts, Professor Behrens wrote to Scully, thanking him for his generous contribution:

Your art work was foremost in my mind, when, in the few words which I was allowed to say after the opening concert, I expressed this wish: “May this building be instrumental in creating receptiveness to the arts, and may this message of the arts at all times be clearly heard and understood by those that study, work and enjoy music in these magnificent surroundings.” (Behrens, 1978).

Scully, to some extent, was honouring the native people of South Africa by creating the major part of his work according to his interpretation of African shapes and representations: ‘African Symphony, with its shield-like shapes and emerging African zigzag shape, alternations with the mandorlas and circles, represent the indigenous music of this continent’ (Scully, 1995). Considering that the *Cape Times* article explicitly welcomed people of colour to enjoy a tour of the New Conservatorium, perhaps it was part of his intention to make a subtle gesture in resistance to the contradicting times of discrimination that he was living and painting in. The three men credited for the entire space (the hall and foyer) – Colyn, Behrens, and Scully – all desired to create something aesthetically unique and conceptually profound. Colyn was inspired by the mountains when designing the space, and hoped that visitors would be too. Behrens, the only musician of the three ‘artists’ was inspired, also by a myriad of concert halls, but mainly by an inner vision for a truly outstanding acoustic. Scully was in turn inspired by the former men’s contribution. Did these combined creations produce what Behrens had hope for, namely ‘receptiveness to the arts’? I believe that the murals enhance the atmosphere of the space, by reflecting the natural light that shines through the windows and creating a visual atmosphere of warmth. The wood finish that dominates the inside of the Endler Hall is just that, warm. The murals thus compliment the continuity that exists between the hall and foyer. If an impression of warmth contributes to a general sense of feeling welcome, perhaps the people that encounter the space are in fact made receptive to the arts - at least the art which they are presented with in the Endler.

6.5 The Endler Hall and its Current Academic and Educational Capacities

6.5.1 The Centre for Music

The Centre for Music is a newly formed entity under the auspices of the Stellenbosch Music Department. It consists of five different units: the Endler Concert Series, the unit for film music (FILMUS), the Documentation Centre for Music (DOMUS), the unit for Early Music, and the unit for Community Music (Certificate Programme).

This study will focus only on the units that are especially relevant to the Endler Hall, namely the Endler Concert Series, FILMUS, and the unit for Community Music.

6.5.2 The Endler Concert Series

The Endler Concert Series Policy (ECS Policy) was written in 2011 after, what was called the *Konservatorium Concert Series*, became the *Endler Concert Series*. The *Endler Concert Series*, although primarily an academic oriented concert series, has also become somewhat of a brand. The introductory paragraph of the policy reads as follows:

The Endler Concert Series is guided by a policy that is broadly aligned with the vision and mission of the Department of Music. This implies that the Series' general focus on art music is justified from the perspective of our mission to promote South African music. Anchoring our activities within South African music enables us to link our concert offerings with art music as an international language and practice. By doing this we underscore our relevance to our South African and, specifically, Western Cape context, while at the same time placing this music into an international context. As a department, and as the Endler Concert Series, we regard it as our obligation to promote this music in the areas of teaching, performance and research and, of course, on public platforms such as our concerts (Endler Concert Series Policy, 2011).

The policy states its objectives starting with the following important point: 'Simply to celebrate *live* music as a *performing art*. This point should be understood against the background of a contemporary musical culture that is largely "synthetic" in the sense that much of it is disseminated in "canned" form' (2011). This perspective shapes the subsequent objectives of the policy and ultimately outlines the parameters of the overarching functions of the Endler Hall.

The Endler Hall does not exist as an entity independent from the Music Department and it is therefore fitting that its educational capacity should be prioritised: the series creates a platform on which students can perform (for both credit and non-credit bearing purposes); 'in order to gain experience in and exposure to public performances on stage and to learn the repertoire' (Endler Concert Series Policy, 2011). Several different units within the Department are also to be given access to the Endler Hall, 'as an outlet for various kinds of

research generated in the department' (2011). These units have expanded to include DOMUS (Documentation Centre for Music), FILMUS (Unit for Film Music), the unit for Early Music and the unit for Community Music. The series also aims to function as a forum by means of which staff members may display their creative output, 'both performers and composers (with acknowledgement of artistic freedom and artistic aspiration)' (ECS Policy, 2011). Giving the department staff the opportunity to make a contribution to the Concert Series (either in the areas of performance, or the programming of their compositions), keeps them stimulated and inspired, leading to greater satisfaction and excellence in their respective areas of teaching. In turn, it is also important for students to be exposed to their lecturer's abilities.

The policy acknowledges the Endler's capacity for image building, on behalf of both the Department and the University: 'for the purpose of marketing our stature as an institution; as a window through which the public can gain insight into the quality of what we are doing; also on behalf of the university at large; as one of the ways in which we build our reputation.' (2011). As a student of the Stellenbosch Music Department, I believe the Endler has managed to portray both an impressive image of excellence as well as a community-involved image of inclusion. Multi-racial participation is represented, from students to staff of the Department. The public audiences are perhaps lacking diversity in this regard.

The policy stipulates the Series' objective to serve and engage the public of Stellenbosch and its surrounding communities 'in the form of entertainment, edification and education', as well as through the development of audiences by 'bringing new audiences into our venues and taking our offerings to venues in the community' (2011). The unit for Community Music, specifically the Certificate Programme has been instrumental in achieving these goals. It is questionable however, to what extent the Series has managed to presents its 'offerings' to other venues in the community, besides the Endler Hall. Endler Concert Series concerts have in the past been presented in venues such as the Cape Town City Hall and in venues of the KKK festival in Oudshoorn. These venues however, do not necessarily work towards expanding audience demographics.

In order to reach the objective of establishing both a national and international presence, the series is to feature 'visiting artists in order to compare standards of performance, to be exposed to trends of performance and repertoire elsewhere' (ECS Policy, 2011). The Music Department strives to maintain 'nationally and internationally recognized standards of excellence' in the areas of 'teaching, research and in the stocking of the library', and

therefore it is appropriate that the same standards are pursued in the area of performance: namely concerts that offer ‘first world repertoire’ (2011). Lastly, the series ‘should also commission and/or stimulate the production of new work’ (2011).

Programme guidelines require that the series present between ‘30 and 40 concerts per year’ (ECS Policy, 2011). Concerts are categorised under the following genres and are spread evenly among these sub categories: “Prestige”, “Choral”, “Orchestral”, “Chamber”, “Piano”, and “Matinée”. The “Popular Series” should contain a minimum of ‘two concerts per year’. South African works have to be presented in each of the above mentioned categories (ECS Policy, 2011).

Although the acoustic design of the Endler was intended for solo and chamber music concerts, the hall’s limits in this regard have certainly been tested. There exists a continuous compromise between educational objectives and the Endler’s functional capacity: for example, the University Stellenbosch Symphony Orchestra (USSO) concert programmes include late-Romantic symphonic works by the likes of Mahler and Bruckner. These works require very large orchestras and although it is often the conductor’s struggle to contain and refine the vast sound in the acoustical space, it is at the same time crucial that students of the orchestra get the opportunity to play these works that are a significant part of standard orchestral repertoire.

On the matter of education, the Endler Hall and the facilities of the Music Department have served in the training of hundreds of quality music teachers in South Africa. The Endler Hall is a great tool in the hands of the University to educate people in many ways. The countless teachers that the Stellenbosch Music Department has trained over the decades have gone into all corners of the country to serve their communities through music education. With every year, the student demographic changes to represent the diversity of South Africa, now a far cry from the days that Peter Abels was the only student of colour. Regarding image building: some may say that, because the Endler was built and used to perform German music in the *apartheid* era, it is merely a monument to the oppression and elitism of South Africa’s dark past. It is too easy to hang these kinds of labels on the hall and its institution, while discrediting the educational contribution already made. As displayed in the Endler Concert Series Policy, efforts are being made to represent Western Classical Music in its South African context. In this way the series acknowledges and is making progress in overcoming the deficiencies of the past.

6.5.3 FILMUS

This unit specializes in the ‘creation, recording and post-production of soundtracks for film and television’ (Stellenbosch University). FILMUS is an ‘inter-disciplinary unit for film music’ that provides students with the opportunity to learn and develop within the fields of ‘music technology, performance, composition and conducting’ (Stellenbosch University). The unit functions as a platform for research and learning within the University, as well as an actual production studio that provides ‘real services to the film industry’ (Stellenbosch University). The Endler and its recording facilities are used by FILMUS.

FILMUS has grown in leaps and bounds since our first project with the Oscar-awarded composer Trevor Jones (*Mississippi Burning*, *Last of the Mohicans*) in 2011. This was followed by various local and international film projects such as *Zambezia*, for which the soundtrack was nominated for an Annie Award; *Skoonheid*, which achieved ‘*un certain regard*’ selection at the Cannes Film Festival; and *Khumba*, the most widely distributed South African film in history (Stellenbosch University).

According to the unit head Gerhard Roux, the ‘signature sound’ of the Endler is ‘becoming an export’ (2014). Roux has received very positive feedback about the sound depth and quality from the sound engineers who eventually mix the final film scores abroad. A few years ago, depth of sound was not an issue. Since film has moved from a ‘flat’ 2D experience, to 3D film, the film scores then also try to match these dimensions through an increased depth in sound: ‘The Endler is a perfect tracking space to achieve these goals’ (Roux, 2014). One of the old backstage waiting rooms was converted into an additional studio, enabling the use of rear speakers and monitoring in surround sound. During the recording process, a cluster of microphones is placed in the front of the orchestra (for instance) and also behind the orchestra, facing the back wall to pick up those reverberations. The cinema audience then hears the different layers of surround sound, ‘as if they were sitting in the Endler Hall’ (Roux, 2014).

The utility of the Endler for film music has proved the hall to be extremely versatile and diverse in its educational and enterprising capacities. These expanded functions of the Endler are evidence of its far-reaching and relevant cultural value reaching into the 21st century, the functions of which might never have been imagined by the hall’s original designers.

6.5.4 The Unit for Community Music

This unit provides music programmes that ‘cater for students [both community musicians and those who wish to proceed to tertiary level studies] who have had little or no access to formal music education’ (Stellenbosch University). Under this vision, the mission of the unit aims to ‘address the knowledge gap that exists between the work of community organizations, secondary schools and tertiary institutions’ (Stellenbosch University). The programmes within the unit are designed to prepare students for ‘entry to tertiary music studies’, granting them access to concerts, festivals and workshops organised by the university (Stellenbosch University). The programmes also benefit the Stellenbosch under- and postgraduate students by providing ‘teaching and mentoring’ opportunities, as well as ‘research opportunities for lecturers, staff, and students’ (Stellenbosch University).

The Certificate Programme (CP) in Music is the most substantial programme that currently exists within the unit. Felicia Lesch has been the programme co-ordinator of the CP since 2005. In her Master’s thesis on the CP, Lesch quotes the university’s intention for redress and cites the following strategies: ‘The University acknowledges its contribution to the injustices of the past and therefore commits itself to appropriate redress and development initiatives’ (SU 2000 in Lesch, 2010: 22).

Of the following three strategies that the CP was designed to reinforce, the second strategy has had a significant impact on the Endler Hall’s audience demographic and concert programming:

- Academic backlogs - extension of existing academic support programmes.
- Demographic broadening - creating access for students from current and previously disadvantaged backgrounds.
- Commitment to sustained actions of development.

(Stellenbosch University 2000 in Lesch, 2010: 22).

The CP was established when in 1998, the then Heads of Department and Music Education (Prof Hans Roosenschoon and Prof Ria Smit respectively) investigated the need for a programme which ‘teaches music to previously disadvantaged individuals’ who attend schools that do not offer music as a subject (Lesch, 2010: 24). Its forerunner was the groundbreaking bridging programme for music, established during the headship of Reino Ottermann and run by Rensche van Rensburg. The CP has three ‘significant partners’, those of which share a common vision of ‘transformational learning’: the South African National Defence

Force (SANDF), the Cape Philharmonic Youth Orchestra (CPYO) and The Fieldband Foundation (Lesch, 2010: 39). The CP has managed to support and build its partnership organizations, by means of the university music department's infrastructure and resources. In turn these organizations have transferred promising students to the CP, allowing them to be equipped for tertiary music studies and further becoming assets to the music department of the university. In the last decade the CP has undergone major change and expansion. Lesch notes this significant growth: 'Student numbers have increased by 400% since 2005, and the rate of throughput to the BMus and BA Mus (Route: Technology) has grown from 1 student in 2005 to 7 students in 2009' (Lesch, 2010: 44). By 2011 there were 29 students enrolled for BMus, Higher Certificate programmes, or Diploma courses. Sadly, the growth in the CP is an indictment of the poor and worsening state of music education in the primary and secondary education sector in South Africa since 1994.

Felicia Lesch and her CP colleagues must be acknowledged for their hard work and dedication. Lesch's passion and determination to see the CP and its students thrive and succeed, can be compared to those tenacious qualities that distinguished Behrens and solidified the invaluable contributions he made. (As a previous student of the Certificate Programme, I can testify to its success. I would probably not have eventually enrolled for a BMus if I had not had the opportunity to take part time lessons through the CP while studying another course.)

The Endler audience demographic has certainly been enlarged and diversified through the CP. Many of the department's brass students began their early training at community music programmes (such as the Fieldband Foundation) and various church or religious organizations, before going through the CP, until becoming BMus students. These students play in the university ensembles, namely those of the University of Stellenbosch Symphony Orchestra (USSO), the University of Stellenbosch Symphonic Wind Ensemble (USSBE), the University of Stellenbosch Brass Ensemble and the Stellenbosch Jazz Big Band. Many talented brass players from the CP have played in these university ensembles. Some of them have gone on to be members of the SA National Youth Orchestra, as well as professional orchestras, such as the Kwazulu Natal Philharmonic Orchestra (KZNPO). The CP students come from some of the "coloured" communities surrounding Stellenbosch, such as Cloetesville and Jamestown. When the university ensembles have their concerts, the attendance of friends and family is a way in which audience demographic grows through racial and socio-economic diversity. The USSBE and its concerts provide particularly

significant opportunities for community interaction. Not only does the ensemble draw audiences from communities who would ordinarily not attend Endler concerts, it also provides a forum for other wind bands (such as school and amateur wind bands) to perform in the hall. It is a highlight of the year for many of these bands. In this way the silent narrative of the apartheid era is being changed into a story of redress, hope and success.

6.6 The Stellenbosch International Chamber Music Festival

Nina Schumann is the Founder and current Artistic Director of the Stellenbosch International Chamber Music Festival (SICMF). Established in 2003, the SICMF has in many ways accelerated the growth of the Endler's concert life. It has gained a formidable reputation, one that draws international musicians from all over the world. Not only do the excellent facilities, provided by the Stellenbosch Conservatorium make such a festival possible, but the Endler Hall has become the heart of the festival and the concerts that are produced.

The SICMF is the 'first and only festival of its kind in South Africa to incorporate chamber music and orchestral playing/tuition within one festival, especially the increasingly widely appreciated genre of chamber music' (SICMF, 2013). University and school going students are drawn to the festival from all over the country, as well as university ensembles from around the world. In this way the SICMF has marketed the Stellenbosch Music Department to prospective music students in an extremely effective way. At the same time it has also helped to place the Endler Hall on the map of renowned international concert venues. The significance of the festival in the context of social upliftment is described by Winfried Lüdemann, current Chair of the department:

'...the organisers and sponsors have increasingly built a development component into the festival, by means of which members of disadvantaged sectors of the community have been drawn into its activities. At the same time the festival has provided its student participants and audiences with exposure to international standards and trends in music and music making, while increasingly exposing the participants from abroad to local conditions and music. As a result the festival has made an enormous contribution to the long-standing reputation of the Stellenbosch University Music Department as a centre for music, the importance of which far exceeds its size. In turn, this has had a very positive impact on the numbers and quality of students who wish to benefit from what is offered here' (Lüdemann, 2013: 88).

The mission statement of the SICMF is 'To promote and pro-actively develop a deep love of classical music, to help young music talent grow to full potential and to create opportunities for young musicians to further their music studies' (SICMF, 2013). This mission statement

identifies that, due to the complexity of classical music it cannot merely be promoted, but that only through the deliberate process of educating the upcoming young generation of musicians can this profound and lasting love of classical music be cultivated. The statement does not explicitly strive to develop this ‘deep love’ exclusively in music students, and thus it can be assumed that the festival also seeks to achieve this goal in the wider community of Stellenbosch as well. How is a ‘deep love’ of classical music developed among music students participating in the festival? Classical music, when rendered in excellence promotes itself. Schumann mentions some of her initial motivations for starting the festival:

At the time I was something of a political junkie and I felt that more needed to be done to make Stellenbosch accessible to students of all backgrounds. As much as it has become a cliché, it remains true that music extends beyond all boundaries and I believed that we needed to act as facilitators in introducing students of different communities to performers of note (Schumann, 2013: 21).

Another aspect of her motivation for establishing the festival was the glaring reality that South African music students cannot really afford to participate in ‘master classes or festivals’ abroad (Schumann, 2013: 21).

Visiting artists have expressed that, foremost in their reasons for returning each year to the festival; the repertoire is unusual, interesting, and that they don’t often get the opportunity to play it back home (Arp & Stadler, 2012). Schumann, however still tries to compile balanced programmes, those which appeal to both artists and audience members:

I never planned to schedule so many unusual works, nor that the festival would spurn so many South African premières. I had no agenda to introduce audiences to new works. Instead it has been my greatest pleasure to see that audiences have learnt to trust us, not because they are familiar with the works being performed, but because they recognise exceptional playing (Schumann, 2013: 22).

The SICMF, because it is producing many new South African works, is aligning itself with the vision of the Endler Concert Series and the Music Department of the university. The concerts of the festival have in recent years been recorded and streamed live on the internet. These practices are effectively preserving and broadcasting events and premieres that are of historical value.

The festival has mysteriously fostered an environment where people want to be generous. Schumann believes that the atmosphere of generosity is one of the most important aspects of the festival, the fruits of which are displayed in a myriad of ways: on stage, in rehearsals, between musicians, friends, colleagues, and finding expression through words, conversations and musical performances (Schumann, 2015). This culture of giving empowers students and

faculty members to be generous with themselves and others, while giving them the freedom and confidence to be courageous, spontaneous and creative in their music making and relationships. These personal characteristics of the festival are significant, because for a youth coming from a disadvantaged community, they need to receive a vision for their lives as a professional musician (either as a teacher, orchestral musician, or solo performer). The encouragement and positive affirmation that individuals receive through the festival are the potential determining factors for dedicating oneself to a career in music. Projects such as the SICMF are taking formidable strides in redeeming what was lost during the era of apartheid.

Understood in a broader context, the SICMF is one of various cultural festivals operating in South Africa. Music festivals are a ‘world-wide phenomenon’ of our time (Lüdemann, 2013: 88). Following the lead of the older Grahamstown Arts Festival, cultural festivals in South Africa have developed ‘in inverse proportion to the ever decreasing state support for the arts’ and the ‘concomitant collapse of the publicly funded performing arts councils and orchestras’ (Lüdemann, 2013: 88). Although the state has neglected its responsibility to promote cultural activities, the emergence of these cultural festivals has proved that ‘artists and audiences will look elsewhere for the necessary support’ (Lüdemann, 2013: 88). Financial support is gained and justified through branding opportunities and tax rebates. Lüdemann explains the advantages and disadvantages within this dynamic of festival sponsorships:

Fortunately, various sponsors are willing to invest their philanthropic funds and link their names or brands to such endeavours in an attempt to keep the arts alive, not only for their own sake but also for the sake of social upliftment and development. Cultural festivals provide a highly stimulating environment for the production of imaginative and attention grabbing creative work and for that reason they provide the strongly focused and high profile opportunities for exposure so attractive to sponsors. On the positive side this frees the arts from having to satisfy official agendas and allows for a wide diversity of expression, on the negative side the interests of democracy are not served if festivals become inaccessible for reasons of affordability on the part of participants or audiences (Lüdemann, 2013: 88).

From this perspective, the Endler Hall as cultural space has gained significance and relevance – beyond that which it had in the past. Another cultural festival that is specifically hosted in Stellenbosch (utilising various venues other than the Endler Hall) is the *Woordfees*. The popularity and success of this arts festival is also an example of the resilience of culture, despite a lack of state support.

6.7 Expanding Functions and Adaptions to Technology

The function of the Endler Hall and the Behrens Foyer has expanded considerably over the past twenty years. The Endler usually hosts about 65 concerts per year. In 2014 there were between 70-80 concerts held in the Endler (including concerts of the *Endler Concert Series*, *Stellenbosch International Chamber Music Festival*, and the *Piano Symposium*) (Fransman, 2014). These figures exclude master classes, lunchtime concerts, student performance exams, school concerts, outside examinations, and outside competitions.

Nicky Fransman, current Facilities Manager, has worked at the Music department for the last twenty-one years. His job is to manage the bookings for the building's venues and facilities. The Endler Hall and foyer has become very popular, and apart from concerts, it is hired for 'recordings, filming, graduations, award ceremonies, seminars, conferences, debates, dance performances, and even weddings' (Fransman, 2014). Many requests are made of churches to host their Sunday services in the Endler, but these kind of contractual bookings are denied. The Music Department schedules its academic and concert events a year in advance, so accommodating these outside requests 'becomes very difficult' (Fransman, 2014). It is interesting that the Endler Hall is requested for such a range of activities, the point of which reveals the community's perception of the space – that being one of value and accessibility.

The sensitive manner, in which the Endler's new lighting system was designed and installed, reflects the need for a balance between adaptation to technology and preservation for history. Discreet and simple lights were used in order to maintain the general aesthetic of the concert hall. The house lighting, previously consisting of incandescent bulbs, was changed to a LED system. Roux explains the limitations of the old lighting system:

In the past, audience members have been prevented from seeing expression on the faces of performers (this being especially necessary for singers), and so small tungsten lights will be put at the back of the hall. These lights will be placed at a high angle so that they do not shine in performers' eyes, further preventing them from being able to see their music or the conductor, for instance. The old lighting only provided light that shone from above, being appropriate for orchestra (shedding light on the music), but inadequate for singers (light that comes directly from the ceiling above leaves the eyes of the performers in shadow) (Roux, 2014).

Du Toit Pearce justified the urgent need for adequate lighting: In any kind of facial expression, emotion is conveyed 'primarily through the eyes' (2015). It is therefore very important for singers, and especially when singing in a foreign language (as is most often the case), that the audience can see what their eyes are conveying. 'If you [the audience member]

don't understand a language and you don't have a text translation in front of you, the singer's eyes are your only guide' (du Toit Pearce, 2015). These small improvements in the lighting of the hall will expand the experience and education of singing students at the Music Department. In this sense, the changing qualities of the hall have a significant effect on students and the extent to which lecturers can teach them. The lighting system has therefore contributed to the academic excellence to which the department strives.

Furthermore, the lighting system has also improved the Endler as a quality venue where concerts can be filmed and streamed. When concerts are seen live, the average audience member's eyes can adapt very well to insufficient lighting (like somewhat discerning the expression on performers' faces), but when the concerts are being 'filmed and streamed live on the internet', good lighting is needed for the cameras to be able to 'capture these finer details' (Roux, 2014). Concerts of the SICMF have increasingly been filmed and streamed live on the internet.

The Endler is evolving and moving with the times, and yet, as a cultural and historical monument, these changes need to be limited in order to preserve the Endler's primary function as a concert hall. Here lies the strength and timeless quality of the space: it will remain a concert hall, built before the country became a democracy, and its cultural interest will emerge and fluctuate within its location and context. What was mentioned as the "silent narrative" in the previous chapter can be regarded as a tool with which history can be engaged with critically. The Endler Hall is a concert hall that should represent and communicate what it stands *for*, rather than what it is against. Yes, there will automatically be values which may be excluded when the boundaries of its values are clearly defined, but these boundaries can create greater possibilities.

Fransman explains the reality that the music department will never feasibly manage to generate the same scale of income as, for instance, a 'science department' (Fransman, 2014). Because of the limited capacity of the department building and the nature of one-on-one instruction required when training musicians, the state subsidies received by the music department will only ever be a fraction of what other departments will earn. The 'restoration and maintenance' of things like the 'Marcussen Organ, the Endler's Bösendorfer pianos, and the Scully Murals', obviously cannot be dealt with by the University's maintenance team, but require specialist's skills (Fransman, 2014). These factors distinguish the management of the Endler Hall from state owned concert halls. These kinds of practical issues shape the cultural

space of the hall, to the degree that the Endler has to function within the wider boundaries and limitations of the university. This reality comes with its own advantages and disadvantages. Nonetheless, the Rector's Office has in the past acknowledged the Endler Hall as 'the flagship of the University', where many of the university's prestigious, non-musical events are hosted there (Fransman, 2014). In this sense, the university uses the Endler towards its image-building, to the degree that the prestige and grandeur of the space is intended to represent the entire university and its culture of excellence.

6.8 A Critical Look at Concert Programming

While spending time in the university's music archive, and paging through countless concert programmes since 1978, there is evidence that many international performing artists have performed in the Endler. These include artists from Europe, Britain, America, Africa and Asia. Although it may have been interesting to compile a comprehensive table of the artists, their recital programmes, and the date which they performed in the Endler – this kind of data may have been of value, but beyond the scope of this study. Artists generally compile their recital programmes according to stylistic balance, representing the periods corresponding to their particular instrument, subjective taste, while keeping in mind that which the audience will also find enjoyable. In concert committees all over the world, the challenge is to keep programmes balanced, achieving a combination of old and new repertoire. Orchestras have also struggled with declining audiences, as a result of a lack of interest and educated appreciation from younger generations. Concert committees (or artistic directors of orchestras and concert series) need to make sure that audiences are guided sensitively into new sound idioms (that which contemporary composers are producing), while at the same time maintaining a level of excellence within the performance of repertoire from the Western classical music tradition.

As has been proven through the *Endler Concert Series Policy*, the Endler concert committee is managing to satisfy the dual need for the preservation of tradition and the promotion of South African works. The SICMF has been particularly successful at presenting contemporary South African works. In addition, the jazz genre has in recent years been increasingly accommodated in the Endler Hall. South Africa has a rich and unique jazz tradition, and the Endler Concert Series is making a contribution towards showcasing a new generation of jazz artists and their compositions.

That the concert programming presented in the Endler has also elicited some strong criticism is illustrated by an article that appeared in the short-lived student publication *Fanfare*. Carina Venter, a postgraduate student in the Music Department at the time, wrote a stirring and highly critical piece on what she describes as the “self-censorship” exercised by the Department’s concert committee (Venter, 2009: 10). The reason for her critical point of view was the predominant programming of what she believed to be the “standardised” (“geykte”) repertoire presented in concerts (2009: 9). Rachmaninov’s second piano concerto, performed earlier that year by piano lecturer Luis Magalhães, is singled out as a case in point, followed by the question whether we really still want to hear such music and whether it still grips the imagination. Correspondingly, the lack of exposure to contemporary, specifically South African music in Stellenbosch is bemoaned. In contrast to the music of Kevin Volans, who had been featured recently in a discussion of his work, the styles of most other South African composers are said to be caught up in the “anachronistic” perpetuation of “19th century idioms” (ibid.). The harshest aspect of her critique is the accusation that this alleged focus on music that serves to “fill our concert halls” (ibid.) is indicative of a society that has become accustomed to exercising self-censorship: “Then the censorship board of Apartheid South Africa will have achieved its highest aim: the ideology of a society, where self-censorship has replaced the function of a censorship board, will have become a reality” (2009:10). Extensive correspondence in the following volume of *Fanfare* (2009, vol.2, 2) attempted to show that Venter’s critique was neither justified nor well-informed. It was pointed out by one correspondent, for example, that during the year in question (i.e. 2009) the following South African composers were represented in various concerts in the Department: Arnold van Wyk, William Henry Bell, Peter Klatzow, Allan Stephenson, Hendrik Hofmeyr, Hans Huyssen, Kevin Volans, Stefans Grové, Gideon Fagan, F.W. Jannasch, Pieter van der Westhuizen, Izak Grové and Rudolf de Beer. It goes without saying that by far the majority of these composers do not cling to an anachronistic 19th century style. Maintaining a balance between innovation and catering for the preferences of a majority audience, respecting the artistic freedom of performers, the educational imperatives of students, the duty of community outreach and the obligation to balance a tight budget by means of cross-subsidisation seems to be as difficult in the Endler and the music department it represents as in most similar institutions. In light of this the accusation of self-censorship (least of all as inspired by the former apartheid censorship board), and that it is supposedly motivating the programming decisions of the Endler Concert Series - seems to be unfounded.

It is interesting to note that the policy for the Endler Concert Series was created about a year after the above letters were published. Although South African works had a strong presence in concert programmes long before the debate, the *Endler Concert Series Policy* helped to further prove this fact and establish its transparency.

Venter's argument could be made of all other music (of various genres and time periods) that is not performed in the Endler Hall. Who then is to decide what concerts are scheduled for the series and what is programmed over and above the series? Concert committees exist for this reason, consisting of people (mainly the department staff) from a variety of fields (composers, performers, conductors, musicologists, and teachers). As was highlighted in the response to Venter, the aim of the Music Department is to present live music that can match international standards of conservatoriums around the world. This aim also makes it possible for "stars" like Joshua Bell and Pinchas Zuckermann to be accompanied by university ensembles in the Endler Hall, such as was done by the Stellenbosch Camerata in 2013 and 2014. In this way, it may be important to consider that sometimes what matters more is *who* is performing in the Endler, rather than *what* is being performed. In the same vein, it is more valuable that students from disadvantaged communities are the ones playing in the university ensembles, than what repertoire is being played.

CHAPTER SEVEN

Conclusion

7.1 Conclusion

One of the objectives of this study was to trace the intellectual history of the Stellenbosch University Music Department. Beginning with the most influential founders, namely F.W Jannasch and Hans Endler, these men devoted their lives to establishing a classical music culture similar to that which they had experienced in Europe. These aspirations tended towards a European (specifically German) musical tradition, and away from the British tradition – the trend of which reflected the larger context whereby there existed a resistance to British colonial ties. The literature produced by people such as Malan and Bouws represent the paradigms of the generations before them, and that these paradigms perhaps took for this perspective for granted.

Jannasch and Endler, proud and sure of their European backgrounds, nonetheless strove to establish a white South African culture in its own right. Although scholars have since associated their life's work with the emergence of Afrikaner Nationalism, it may be more realistic to acknowledge their loyalty to the Afrikaans speaking community in Stellenbosch, as a response to a cultural group who were at the time defeated and discouraged. Those who followed in the founder's footsteps did not exactly fit the mould, nor were they easily conformed to the politics of the day. Maria Fismer, successor to Endler, was the second woman to receive her professorship in South African history. This was a remarkable feat for the late 1930s. As each new department head took their place, they brought their own intellectual perspectives and priorities, shaping the quality and direction of the Music Department. Jan Bouws had a strong influence in the establishment of what became a strong musicology division in the department. Many of his students went on to do valuable research on classical music in a South African context.

Richard Behrens, apart from imparting his knowledge of harmony and organ he received in Germany, his contribution to the concert life of Stellenbosch was profound. The momentum and growth that the Stellenbosch Music Department had maintained from the time of its origin to 1978, proved its worthiness of the New Building. Although the construction of the Endler concert hall was almost cancelled, the finished product must have seemed invaluable

to those who had it in their power to prevent its completion. The concert life of Stellenbosch continued to thrive with the existence of the Endler Hall, and many distinguished international artists came to perform there. At the same time it increased and improved the performance and rehearsal opportunities for staff and students alike. The apartheid era and the subsequent cultural boycotts it caused, affected South African musicians and cultural life in a range of adverse ways. The study tries to represent what might have been, through a ‘silent narrative’. This silent narrative however, only portrays the tip of the ice-berg.

Now that the outstanding characteristics of the Endler Hall have been explored, the rest of this chapter will investigate ways in which the hall can be further appreciated and its capabilities maximized.

7.2 Exploring Areas of Teaching Relating to Acoustic Awareness and Performance Perception

Through this study, it has become clear that feelings such as comfort, confidence, and spontaneity can greatly enhance a performance. A performing musician needs wisdom. They need wisdom in their practising and preparation process, in their rehearsals, and in the knowledge of the space in which they are to perform. As has been illustrated by Schumann and du Toit Pearce, wisdom is needed in their approach to projecting their sound in the Endler Hall. As Roland has explained, the Endler’s acoustic is one that is forgiving but also ‘honest’. The Endler Hall is therefore an ideal space in which students (particularly those specialising in *Solo Performance*) can learn to adapt their approach when producing sound in any given performance venue. It is evident that one’s instrument is the primary determining factor in what kind of approach to take. Yes, this kind of knowledge and experience is mainly gained by a student’s lecturer, but students would also benefit from a general course that encompasses breathing, projection, and spatial and acoustic awareness. Because many of Stellenbosch’s music students participate in competitions all over the country, this would be a valuable focus for the department to consider. The Endler Hall has the capacity for these kinds of alternative educational directions.

7.3 The Endler Hall as a Place of Inclusion

The late Professor Russel Botman, previous Rector and Vice-Chancellor of Stellenbosch University, initiated projects in an effort towards establishing a culture of inclusion at the university. One such project was the Centre for Inclusivity, established ‘as part of a strategy to create an institution that would help to cultivate a welcoming culture, equality and diversity and to help transform and flourish’ (Botman in Thamm, 2014). Botman dreamed of the university becoming a place ‘where the daughter of a farm worker would feel equal to the son of a farmer’ (Botman in Wells, 2014).

As a student of the Stellenbosch Music Department for the past seven years, I can testify to factors pertaining to the existing culture. Among music students there exists to a degree a culture of inclusion, whereby the acknowledgement of personal qualities such as musical talent and personality, far outweigh the colour of one’s skin. Where there are students who express discriminatory attitudes, they are not reinforced and hence do not endure. Because the Endler so successfully serves as a platform through which musicians can present themselves, considering the range of people (university students, school students, staff, performers of various languages, nationalities, races, and socio-economic classes) that are granted access to perform and/or listen in the hall, it is certainly a unique vehicle for transformation and inclusivity. If you can play your instrument and work in a team that is your ensemble, whether English, Afrikaans, black, coloured, white or Indian - you are celebrated in the Endler.

The Endler Hall is on some levels, a static facility. It is the interaction that happens in the space that defines the place. There are always new possibilities to expand the human interaction and cultural manifestations that are currently being expressed in the Endler. Projects like the chamber music festival, the string and piano symposiums, film score recordings, the record label, are ways to use the facilities in different ways, extending the identity of the Endler Hall and its location within the Stellenbosch Music Department. Luis Magalhães, piano lecturer at the Department, comments on the various projects that utilise the Endler Hall:

I think it depends very much, at the end of the day, on the philosophy and mission of each of those individual projects, and what kind of image the university wants to portray with the facilities they own. The Endler Hall is not ours; it’s the University’s property...I think the Endler is a monument that can and should be utilised by all different projects for its own purpose. Like the chamber festival, the choirs, bands, orchestra, the Endler Concert Series. The Endler can give each of these projects the possibility to be shown and presented. So I think it is very well utilised at the moment. If people think

that it should cater more for different kinds of genres of music (pop, traditional), then they are welcome to do a project for that. And that's where the University helps; it helps to facilitate that possibility. I think it's serving its purpose, culturally, although there must be people who think it should show other types of stuff. That's why the university is there to embrace or not embrace different kinds of projects (Magalhães, 2015).

The Endler Concert Series Policy is a document that defines these boundaries very effectively. It functions like the heart of the Endler's activities, because it creates space for an appropriate range of music to be performed in the Endler. As previously mentioned in this study, it accommodates all the genres of classical music, as well as other genres like pop and jazz. More importantly, at least one South African work has to be programmed within each of these categories. The Endler Concert Series thus sets the stage for the additional projects that can be hosted in the hall. This is appropriate because the venue is after all a concert hall. However, projects in the broader field of arts and music should also undergo consideration when requesting the use of the Endler.

7.4 The Silent Narrative

The Endler Hall is primarily an academic facility owned by the university. Two broad categories can be established for this argument: Classical Music and Jazz. These genres fit into the broader category that is "art" music. This statement is debatable, as the emergence of other academic departments within university faculties around the world, include pop music. In the South African context however, classical and jazz music are regarded as art forms and hence are "worthy" of tertiary study. Of course the study of African music and other "musics" are included in the curriculum, but Western classical music is the primary focus and "school" of instruction at the Music Department of Stellenbosch University.

One may ask, why hasn't the Music Department focused more on jazz and more specifically, on South African jazz. Although Stellenbosch offers a few extra jazz subjects as part of the Certificate Programme, students know that if they want to get a BMus degree in jazz, they can go to the University of Cape Town (UCT) College of Music. As Ottermann has pointed out, it doesn't make sense that the UCT and Stellenbosch Music Departments try to cover all areas of music. For instance, UCT has an opera school and thus directs its students towards performance careers, whereas Stellenbosch focuses more on singing pedagogy, producing excellent teachers. The Stellenbosch department also has a more established church music division, attracting more organ students than UCT. It is not that the departments need to

compete with each other, but together they offer a wider range of academic fields to the music students of the Western Cape.

On the subject of jazz music in the Endler Hall: The concerts that are scheduled into the Endler Concert Series are carefully selected and not all performing artists who apply to present concerts there are granted their request. For those artists who are invited to perform in the Endler, it is an honour. For example, when jazz groups/artists are invited to perform in the Endler as part of the “Jazz” category in the concert series, it is an opportunity for them to enjoy presenting their art form in a relatively “clean” and “alcohol-free” environment (in contrast to the average late night, smoky bar setting). In this sense, the Endler adds to the excellence and artistry of their musical offering, creating a space where their audience is also more focused and engaged than perhaps their usual audience.

7.5 The Endler Hall as an Experiential Sound Space

The Endler Hall is a cultural space where the mysteries and complexities of sound can be experienced. As has been laid out in the Endler Concert Series Policy, we live within a contemporary musical culture that is largely “synthetic” as it is distributed in “canned” form’ (2011). The Endler is a place where rich, full sounds can be heard – a welcome change from the “flat” and “digitised” sounds that dominate our aural lives. Together with this intimate encounter with the sound that is produced in the space, the Endler is a unique place where an audience member can share this experience with others in a live event. Yes, this may be true for many other live music venues, but as already proven; the acoustic of the Endler is remarkable. There is enormous educational potential in this attribute alone – to encourage the public to really perceive the depth of sound that is produced in the Endler Hall. In this way, the hall becomes a cultural space in which people can encounter the possibilities of sound depth. Because the acoustics of the Endler enhance whatever kinds of sounds created there - regardless of the genre of music (provided it is primarily acoustic and not amplified) - any kind of music can be appreciated in the space.

7.6 Further Areas of Study

How can music and culture be reconciled? An interesting and valuable project would be to programme a series of concerts that represent the political and cultural history of the Endler Hall. Specific works could be performed and accompanied by an historical narrative (either in written form in a programme or recited on stage between works). This event would honour (and critically assess) those that went before us, as well as inform and inspire audiences to reflect on the past. This gesture would engage both the audience and performers with the concept of the Endler as a cultural space. Such a project would create a unique opportunity for researchers to gauge the perceptions of today's audiences.

Further study could also interrogate the institution's focus on classical music, albeit classical music anchored in its South African manifestation (see discussion in Chapter 6.5.2). Given the current questioning of what is made out to be entrenched racism not only in the structures of the university (the still skewed demographic composition of staff or the language policy), but also in its curriculum, the Endler and the department it represents will not escape scrutiny. Topics such as European white supremacy or European cultural chauvinism would provide focal points for such critical analysis. Going one step further, one could even employ (American-based) whiteness theory to examine the cultural space represented by the Endler. This would have to be balanced by the fact of rapid demographic change in the composition of the current student body, the remarkable achievements of these previously disadvantaged students and that the focus on "classical music" (whatever that means to a prospective student) is precisely the reason for these students being drawn to the institution. And it would have to be balanced by the recognition of the existence of a highly significant body of South African classical music composed increasingly by black composers. This music is vastly underrepresented in the consciousness of South Africans, raising the question whether it should not be given its rightful place in and become a valid part of the South African cultural discourse. One could even speculate whether this music has the potential to grab international attention in the same way as South African art (by Stern, Pierneef, Sekoto or Kentridge) has been fetching record prices on international auctions.

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The majority of primary sources were found in the *Konservatorium* Collection at the Documentation Centre for Music (Domus), at the University of Stellenbosch. Access to the archival material was gained under the guidance of Santie de Jongh in 2012. At the time of the completion of this dissertation, temporary folder and box numbers were in use. Some of the primary sources regarding Larry Scully's *Music Murals* (particularly those of Scully's personal sketches and notes) were in possession of Dr Lydia de Waal, Director of the Sasol Art Museum in Stellenbosch. Personal interviews were conducted by the author with selected visiting artists of the 2012 SICMF, as well as previous and current staff members of the Music Department.

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